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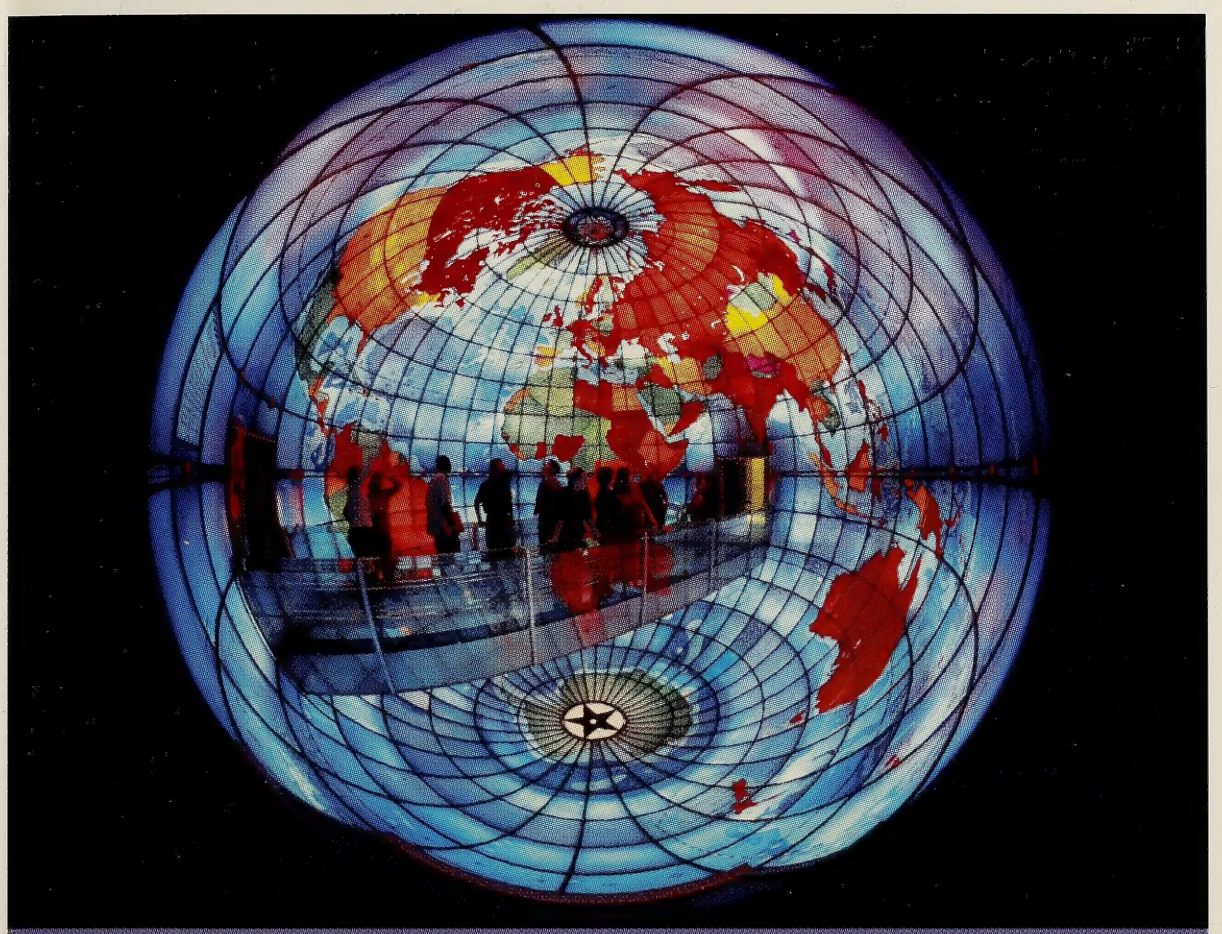

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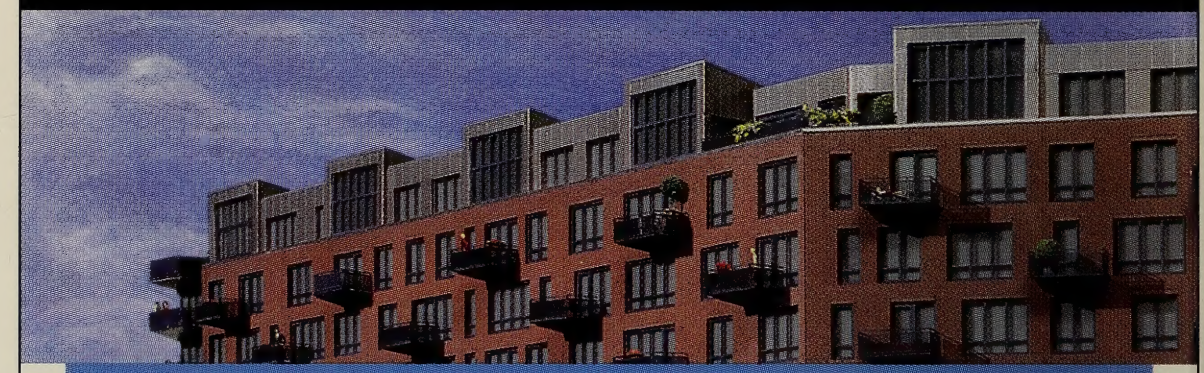

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The Boston Symphony Orchestra is proud to welcome EMC Corporation back as the BSO's season sponsor for the fourth consecutive year. Beginning in October and for the first time this season, EMC is also hosting the BSO's website, bso.org, which attracts more than 2.6 million visitors annually. EMC is committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations. EMC Corporation is the world leader in network information storage and information management software, and the provider of the most robust, secure, and trusted information storage infrastructure in the world.

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Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. BSO Director of Program Publications Marc Mandel discusses Verdi's Requiem this Saturday night; music of Beethoven and Stravinsky next week (October 3-8), and music of Henze, Mozart, Rachmaninoff, and Mendelssohn later this month (October 17-22). Also this month, Helen Greenwald of the New England Conservatory of Music discusses Weir, Ravel, and Prokofiev (October 10-15), and Elizabeth Seitz of Boston University and the New England Conservatory discusses Haydn, Mozart, and Beethoven (October 24-29).

Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall— Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Stravinsky, Lukas Foss, and Mozart on Sunday, November 17, at 3 p.m. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30,

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$22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. For specific program information, please see the advertisement on page 46 of this program book.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

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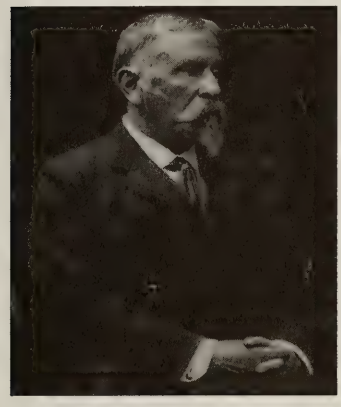
A Brief History of the Boston Symphony Orchestra

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

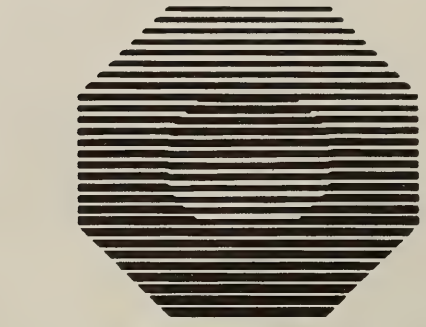


Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

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Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continues during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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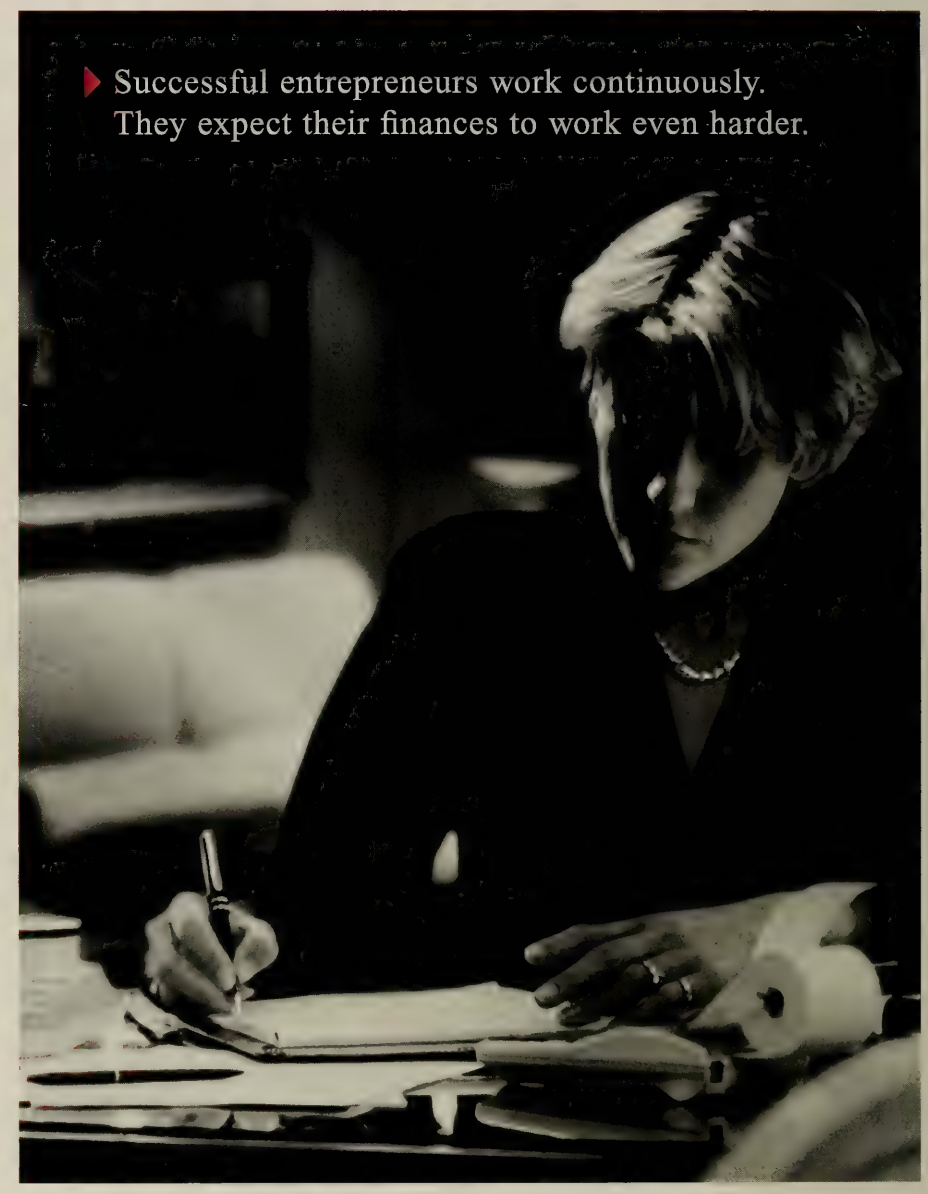

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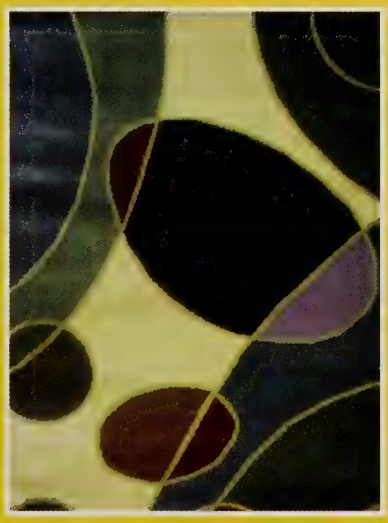

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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BOSTON SYMPHONY ORCHESTRA 2002-2003

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Music Director Laureate

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Malcolm Lowe
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Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

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Assistant Concertmaster
Edward and Bertha C. Rose chair

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Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Theodore W. and Evelyn Berenson Family chair

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Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

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*Alexander Velinzon
Kristin and Roger Servison chair

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Lois and Harlan Anderson chair, fully funded in perpetuity

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Burton Fine
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Assistant Principal
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Joel Moerschel
Sandra and David Bakalar chair

‡Luis Leguía
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Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
°Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
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Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones
Ronald Barron
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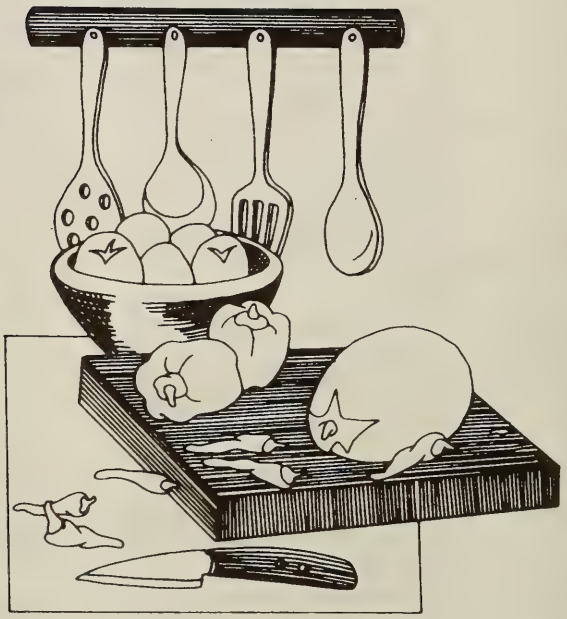

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WELCOME, ON BEHALF OF THE BOSTON SYMPHONY ORCHESTRA, its Trustees, and its Overseers, to Opening Night at Symphony 2002. This year and the next will be transition years for the BSO, as we move from the era of Seiji Ozawa to the era of James Levine as Music Director. However, as you will hear in tonight's concert, the transition will be an exciting one. Some of the world's leading maestros will grace the Symphony Hall podium. The orchestra is playing at a very high artistic level and the programming promises to be both varied and enlightening. We are confident that you will derive much satisfaction from these musical experiences.

The Ozawa years ended with wonderful music-making and with much emotion. The Players, Trustees, Overseers, and Friends of the BSO made Seiji's last week in Boston memorable. During his final weekend at Tanglewood, when the BSO and Tanglewood Music Center Orchestra musicians, the Tanglewood Festival Chorus, and all of the Symphony family were gathered, everyone was filled with nostalgia and love for a friend who was with us for many years. We will not be losing Seiji, however. As our Music Director Laureate, he will be visiting us in the future, both in Boston and at Tanglewood.

This evening would not be possible without the effort and dedication of many supporters. We extend our appreciation to AT&T for taking part in Opening Night at Symphony once again, as it has since 1998. The Boston Symphony Association of Volunteers, headed by Donna Riccardi, has expertly coordinated and executed the events surrounding tonight's concert, just one of many ways in which our numerous volunteers contribute to the life of the BSO. Special thanks must go to this year's Benefactor Chairs, Megan and Robert O'Block, and Event Committee Co-Chairs Jennifer C. Flynn and Charles W. Jack, who led their committees so effectively.

Finally, we express our gratitude to those of you in attendance tonight for your continued presence at concerts and your loyal support of the orchestra. As the Boston Symphony opens its 122nd season, we can all reflect on the accomplishments of the past and anticipate a bright future for our beloved orchestra.

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Saturday, September 28, at 8

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VERDI — Requiem Mass for four solo voices, chorus, and orchestra, in memory of Alessandro Manzoni

Requiem and Kyrie
Dies irae
- Dies irae
- Tuba mirum
- Mors stupebit
- Liber scriptus
- Quid sum miser
- Rex tremendae
- Recordare
- Ingemisco
- Confutatis
- Lacrymosa

Offertorio (Domine Jesu Christe)
Sanctus
Agnus Dei
Lux aeterna
Libera me

BARBARA FRITTOLI, soprano
LARISSA DIADKOVA, contralto
GIUSEPPE SABBATINI, tenor
REINHARD HAGEN, bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text for the Requiem begins on page 50.

This week's Tanglewood Festival Chorus performances are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

Barbara Frittoli's appearances this week are supported by a grant from the Olivetti Foundation.

There will be no intermission.
The Thursday concert will end about 8:10 and the Saturday concert about 9:40.

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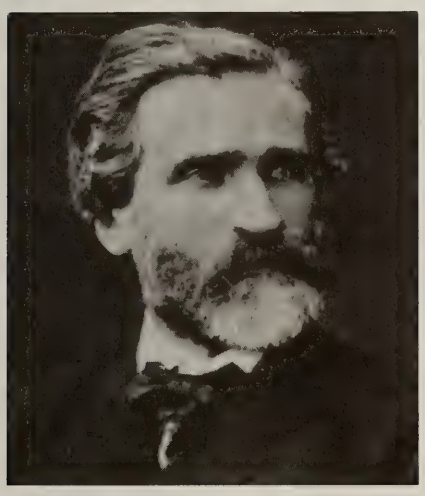
PHOTO: MICHAEL LUTCH

Giuseppe Verdi
Requiem Mass for four solo voices, chorus, and orchestra,
in memory of Alessandro Manzoni



Giuseppe Fortunino Francesco Verdi was born at Roncole, near Busseto, then in the department of Taro of the French Empire, on October 9 or 10, 1813 (he was baptized on the 11th) and died in Milan on January 27, 1901. Regarding the Requiem: the theme of the Lacrymosa *first appears in 1866 in the duet "Qui me tendra ce mort" in Verdi's opera* Don Carlos *and is thus the earliest part of the Requiem. The* Libera me *was written in different form in 1869 as part of a composite Requiem for Rossini. In April 1873, Verdi decided to expand this into a full Requiem of his own. He completed the* Requiem aeternam *and* Dies irae *in March 1874, using music from the earlier* Libera me. *On April 9, 1874, he sent the* Sanctus, Agnus Dei, Lux aeterna, *and the revised* Libera me *to his publisher, and he was done with the* Offertorio *on April 15, thus completing the score. Verdi himself conducted the first performance, which took place at Saint Mark's, Milan, on May 22, 1874. Chorus and orchestra were especially assembled for the occasion, and the soloists were Teresa Stolz, Maria Waldmann, Giuseppe Capponi, and Ormondo Maini. By February 1875, Verdi had written a new* Liber scriptus, *and the Requiem was first heard in its new and final version in the Royal Albert Hall, London, on May 15, 1875. Again Verdi conducted and Stolz and Waldmann sang, but this time the tenor and bass soloists were Angelo Masini and Paolo Medini. Portions of the work were first heard in the United States in a performance by the choir of St. Ann's Church, New York, on October 25, 1874, under the direction of Louis Dachauer. The full work received its American premiere just a few weeks later, on November 17 at the New York Academy of Music, with members of the Strakosch Italian Opera Company.*

The first complete Boston performance was given by the Handel & Haydn Society under the direction of Carl Zerrahn on May 5, 1878, but it was not until December 1954 that the Boston Symphony Orchestra first performed Verdi's Requiem: Guido Cantelli conducted, with soloists Herva Nelli, Claramae Turner, Eugene Conley, and Nicola Moscona, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Subsequent BSO performances were given by Erich Leinsdorf (August 1964, with Lucine Amara, Lili Chookasian, George Shirley, Ezio Flagello, and the Chorus Pro Musica assisted by the Festival Chorus; then again in August 1967 with Martina Arroyo, Tatiana Troyanos, Michele Molese, Ezio Flagello, the Tanglewood Choir, and the Berkshire Chorus); William Steinberg (March 1973, with Martina Arroyo, Lili Chookasian, Carlo Cossutta, Robert Hale, and the New England Conservatory Chorus); Seiji Ozawa (August 1973, with Lou Ann Wyckoff, Maureen Forrester, Seth McCoy, Ezio Flagello, and the Tanglewood Festival Chorus, John Oliver, conductor; July 1981, with Mirella Freni, Shirley Verrett, Ermanno Mauro, Nicolai Ghiaurov, and the Tanglewood Festival Chorus; July 1987, with Susan Dunn, Shirley Verrett, Vinson Cole, Paul Plishka, and the Tanglewood Festival Chorus; and February 1992—the most recent subscription performances—with Deborah Voigt [substituting for the originally scheduled Jessye Norman], Agnes Baltsa, Luis Lima, Roberto Scandiuzzi, James Courtney [substituting for Scandiuzzi in the first performance of the three-concert run], and the Tanglewood Festival Chorus); and Christoph Eschenbach (August 27, 1995—the most recent Tanglewood performance—with Sharon Sweet, Florence Quivar, Michael Sylvester, Ferruccio Furlanetto, and the Tanglewood Festival Chorus).

The score of the Requiem calls for soprano, mezzo-soprano, tenor, and bass soloists,

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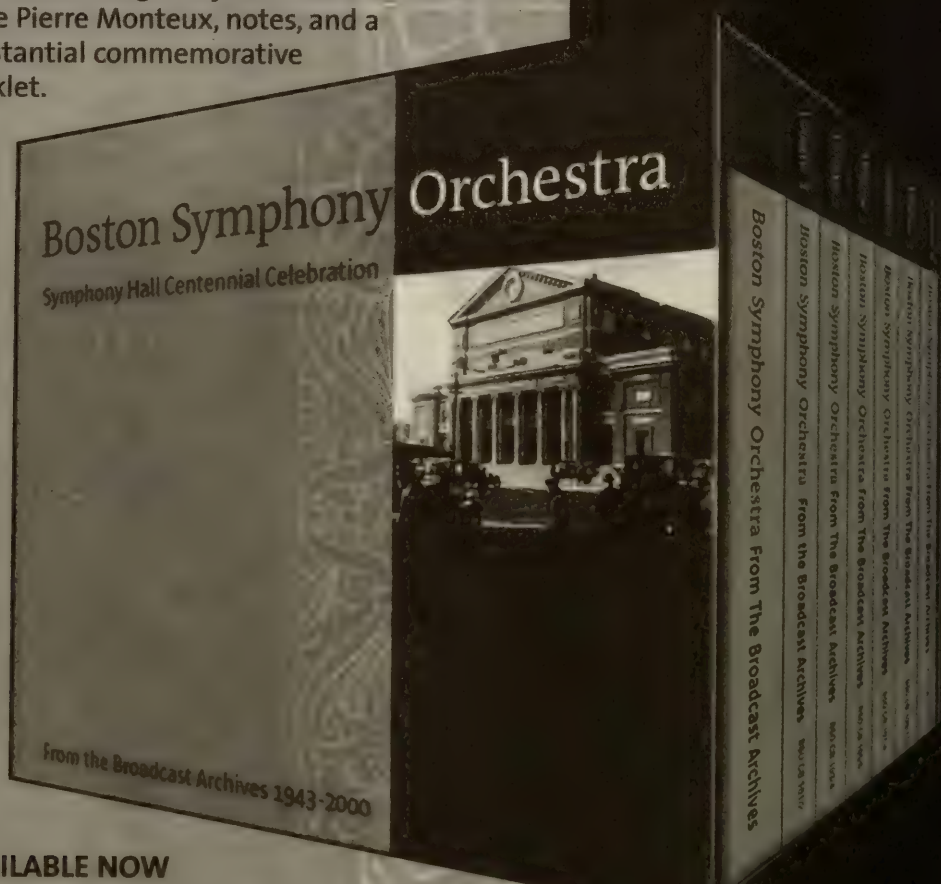

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mixed chorus, and an orchestra of two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, four trumpets (plus four "distant and invisible trumpets" in the Tuba mirum*), three trombones, ophicleide (possibly replaced by cimbasso in Verdi's own Italian performances and generally replaced by bass tuba today),* timpani, bass drum, and strings.*

One of the smartest and most mean-tongued figures in nineteenth-century music, the pianist and conductor Hans von Bülow, was in Milan the day of the premiere of Verdi's Requiem. He was able to sneak a look at the score, and on that basis he sent a report to a German newspaper. He was not present at "the show," he wrote, at the unveiling of this "opera in ecclesiastical vestments.... Our quick and illicit preview of this newest runoff from *Trovatore* and *Traviata* has done away with any desire to attend these festivities." Eighteen years later, when he had actually heard the Requiem—and after his friend Brahms had declared that von Bülow had "made an ass of himself" over this matter—he wrote to Verdi, recanting his "great journalistic *imbecility.*" Verdi, privately opining that "De Bülow" was "definitely crazy," accepted the extravagantly worded apology with grace, adding a characteristically wry "Who knows? Maybe you were right the first time."

Before the Requiem, Verdi had composed very little music that was not opera—about a dozen and a half songs, most of them going back to his twenties; the *Hymn of the Nations,* a potboiler for a world's fair in London in 1862 (but exciting when Toscanini

---

*The ophicleide, which has a starring role impersonating Bottom as Ass in Mendelssohn's *Midsummer Night's Dream* music, could be described as a keyed bass bugle. The entry in *The New Grove Dictionary of Musical Instruments* says sternly and correctly that "its characteristic [full and resonant] tone is not always well replaced" by the tuba. The cimbasso, which was the lowest brass instrument in Verdi's orchestra through *Aida* in 1871, is a bass or contrabass valve trombone. At these performances, BSO bass trombonist Douglas Yeo plays a BSO-owned slide cimbasso that can serve also as a contrabass trombone.

An engraving of Alessandro Manzoni and Giuseppe Verdi

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conducted it for an OWI film in World War II); and an elegant string quartet, written while waiting, during the convalescence of Teresa Stolz, for resumption of rehearsals of a new *Aida* production in Naples. The Requiem was another matter. Neither an album leaf, nor something knocked off for an ephemeral occasion in a foreign country, nor a private celebration of craft, it was a public address by Verdi to his own people on an occasion of national mourning. The poet, novelist, and patriot Alessandro Manzoni, an Italian hero, had died in Milan on May 22, 1873, and Verdi volunteered a Requiem mass, to be sung on the first anniversary of Manzoni's passing.

The genesis of Verdi's Requiem is curious and touching as well as more complicated than the last sentence suggests. The story begins with the death of Rossini in Paris in November 1868. Verdi, deeply affected, proposed that the city of Bologna, where Rossini had grown up, studied, produced his first opera, and served as honorary president of the *Liceo musicale*, should sponsor a composite Requiem mass to which thirteen Italian composers would each contribute one movement. The Requiem was written, but various jealousies diffused the energy behind the product, and the director of the Bologna Opera refused to make his orchestra and chorus available for something that would bring no income. The performance never took place, and the bundle of manuscripts was retired to the archives of the publishing house of Ricordi in Milan.*

To this *stufato* of highly miscellaneous ingredients and very mixed quality, Verdi had contributed the final section, the *Libera me.* He was angry about what had happened, but he got on with his life, specifically with *Aida,* for the grand new opera house in Cairo. Chatting with Giulio Ricordi, his publisher, in January 1871, Verdi claimed to remember nothing about his *Libera me*, a remark Ricordi passed along to Alberto Mazzucato, a composer, violinist, and critic who had served on the Rossini commemoration committee. "Let me tell you then," Mazzucato wrote to Verdi, "let me, who has at this very moment, moved and astonished, finished reading [your *Libera me*]. You, my dear Maestro, have written the most beautiful, the most magnificent, the most colossally

*With one exception, the composers other than Verdi are now totally obscure. The exception is Antonio Bazzini, whose name will be familiar to violinists as that of the author of a bravura encore piece, the *Dance of the Goblins*. His contribution to the Requiem is the beginning of the *Dies irae*, which we would probably regard as a strong piece if we did not know Verdi's setting. Four of the composers other than Verdi had their contributions performed either in their original or in an expanded form at various times, and the Requiem for Rossini finally got a complete performance on September 11, 1988, when Helmuth Rilling conducted it in Stuttgart. Rilling has also recorded the work for the Hänssler label.

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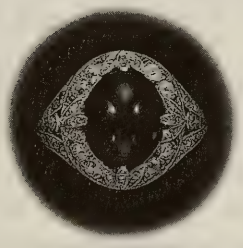

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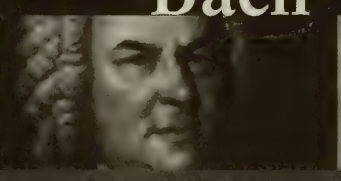

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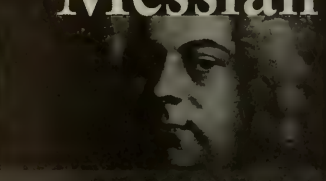

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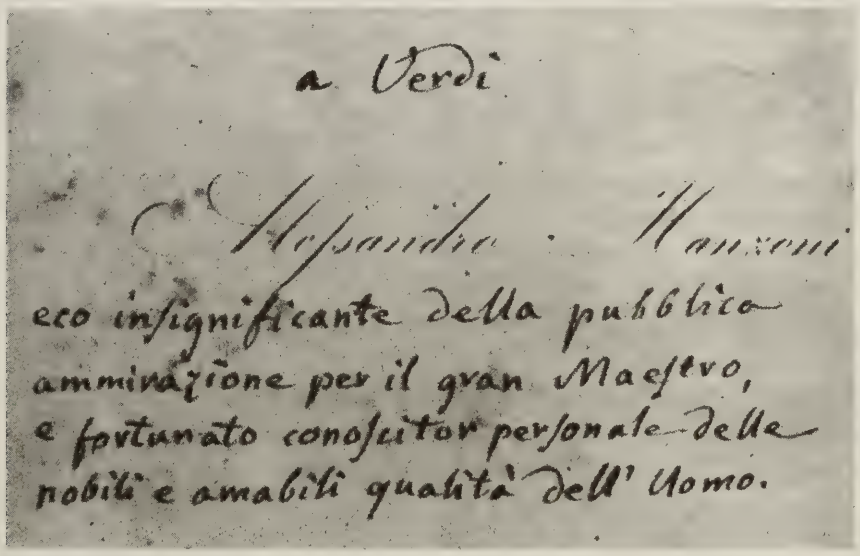
poetic page one can imagine. Nothing more perfect has been done so far, nothing beyond it can ever be done." Coming to Verdi's original *Libera me* now with his final version in our ears, we will be well aware that it has not all the strength and invention he would achieve five years later; at the same time, we will perfectly understand Mazzucato's excitement.

Mazzucato had started something. With *Aida* finished at the end of the summer of 1871, Verdi was ready to think about writing a Requiem. When Rossini died, Verdi had called him "one of the glories of Italy. When the one other glory that is like unto it exists no longer," he had gone on to ask, "what will remain to us?" That one other was Manzoni.


a Verdi

Alessandro Manzoni
eco insignificante della pubblica
ammirazione per il gran Maestro,
e fortunato conoscitor personale delle
nobili e amabili qualità dell' Uomo.

A note from Manzoni to Verdi: "To Verdi / [engraved] Alessandro Manzoni / an insignificant echo of his public admiration for the great master and his fortunate personal acquaintance with the noble and lovable qualities of the man."

Poets and composers are no longer national heroes, but in the nineteenth century that was still possible.* Cavour was dead, Garibaldi and Mazzini were long past their great days, and when he died in 1873, Manzoni was the most revered figure in Italian public life. His reputation had been established by the poems he had written between 1812 and 1822, and Goethe declared his ode *Il cinque maggio* to be the finest of all Europe's literary responses to the death of Napoleon. (The former Emperor died on May 5, 1821.) Manzoni's most famous work is *I promessi sposi* (*The Betrothed*), and to call it one of the ten or so greatest novels written in the nineteenth century is not to put forward an exaggerated claim. Successive editions between 1827 and 1840 reflect a steady change from an artificial 18th-century literary style to modern Italian based on Tuscan speech, so that, aside from its merits as a novel, *I promessi sposi* became, as Verdi's biographer George Martin put it, "a primer and dictionary...in effect [creating] a serviceable, modern language for an emerging nation."

An even more burning part of the reverence in which Manzoni was held had nothing to do with literature. The poet had long been an ardent, eloquent supporter of Italian independence and unification, and in 1861 he had been elected as one of the first senators of the newly founded Kingdom of Italy. Verdi, who was also elected to the Italian parliament in 1861, had long been committed to the Risorgimento. His music had served the cause, certain passages from *Nabucco* and *I lombardi alla prima crociata* regularly provoking political demonstrations, and even his name was co-opted when someone discovered that it was an acronym for *Vittorio Emanuele, re d'Italia.* (You would not be safe from the Austrian police if you went around planting graffiti about the Piedmontese king who was the rallying point of the unification movement, but no one could object to *Viva Verdi!*) Philip Gossett, noting that Verdi's picture was on the Italian counterpart to the dollar bill until the lire was supplanted by the euro, has written that to his country-

*By remarkable exception, the fortunes of the Czech playwright Václav Havel took an astonishing turn at the end of the 1980s.

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men Verdi is "more than a great musician and a great man... [He] is a legend, a symbol of Italian art, a hero of the Risorgimento, [and the events of his] boyhood are as familiar to Italian schoolchildren as those of George Washington to American." In short, Verdi has become a kind of latter-day Manzoni.

Verdi loved Manzoni the artist, whose work so beautifully embodied his own ideal of "inventing truth"; he loved the man who bore a lifetime of private sorrows with serenity and strength; he loved the committed public figure. Deeply grieved by the death of "our Great Man," he told Ricordi that he intended to stay away from the funeral but would soon visit the grave "alone and unseen." Perhaps, he added, he would "after further reflection and after taking stock of my strength, suggest a way of honoring his memory." He made his pilgrimage, and it was on that evening that he wrote to Ricordi with his offer to compose a Requiem for Manzoni. In fact, as the American Verdi scholar David Rosen has established, Verdi had already retrieved his *Libera me* from the archives and been at work on the Requiem for more than a month, but he always preferred to be secretive about his projects and delighted in leaving false trails. He himself would conduct the first performance and assume the cost of copying the parts. Might the city of Milan cover the other expenses and, if Ricordi thought this made sense, would he speak to the mayor about it? No doubt stimulated in part by the desire to be seen as doing the right thing where Bologna had fallen on its face so miserably in the matter of the Rossini Requiem, the municipality responded at once, and positively.

Nothing in Verdi's career ever proceeded more urgently than the composition of the Requiem. He had read many of Manzoni's newspaper obituaries, he told Countess Clara Maffei, "but not one speaks the way it should. Many words, but none of them deeply felt." Uppermost now in his mind was the need to make a worthy monument to the man who represented "the purest, the holiest, the loftiest of our glories," the man he refers to in his letters as "*nostro Grande*" and "*nostro Santo*." "Nostro Santo"—our Saint, our Holy One—a surprising and moving phrase from the pen of so resolute a non-believer.

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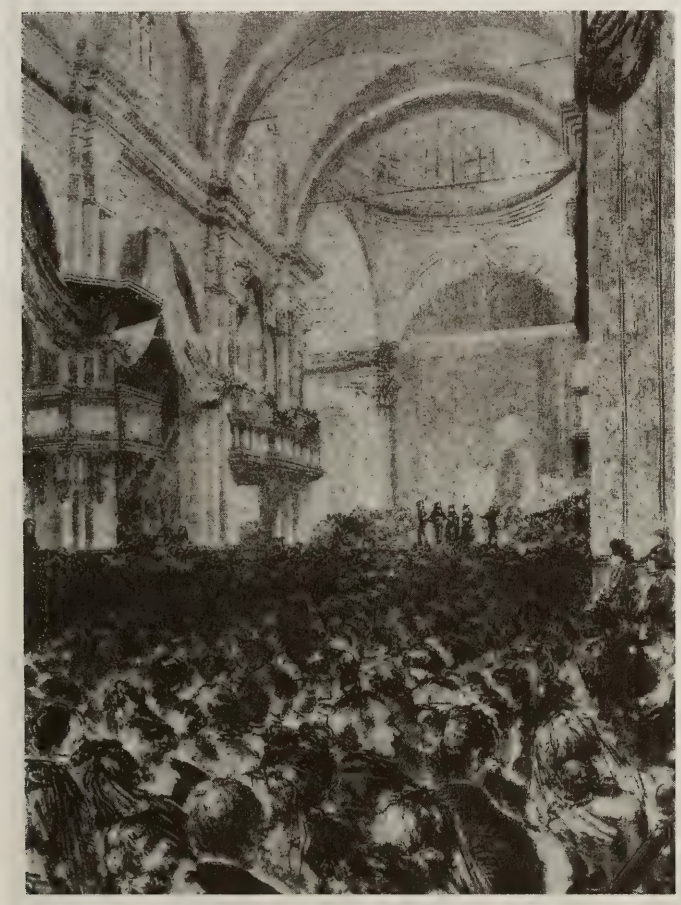
At its first performance, the Requiem was given as part of a service, the parish priest celebrating a so-called dry Mass, that is, one without an actual offering of bread and wine, and the movements of Verdi's work were separated—or connected—by passages of plainchant sung by the church choir.* (The chant was not Gregorian, but Ambrosian, the more ornate Milanese kind.) Except for this one occasion, Verdi had no thought of a Requiem for liturgical use. What he offered his—and Manzoni's—public was a concert piece, and it was as a concert piece that the Requiem was accepted and understood the moment it moved across the street to La Scala and from there to the halls and theaters of Paris, London, Vienna, Berlin, and New York. Audiences understood the secular nature of this religious music. They applauded at every opportunity, even between the joined sections of the *Dies irae,* and at the early performances many movements were encored, most often the whole of the *Offertorio,* the brilliant *Sanctus,* and the *Agnus Dei.* Verdi, who was as ironically amused by his acclaim as a composer of sacred music as he had been fervent in the writing of the Requiem, wrote to a friend that now, whenever he heard the word "opera," he crossed himself.



The first performance of Verdi's Requiem, on May 22, 1874, at the 13th-century church of San Marco in Milan, with the composer conducting

Introit—The opening of the Requiem does in fact sound "religious," and not even von Bülow could have been scandalized by the first page. Yet drama is present here. Like all Requiem masses, Verdi's opens with the sentence *Requiem aeternam dona eis, Domine; et lux perpetua luceat eis*—"Grant them eternal rest, O Lord, and let everlasting light shine upon them." *Requiem aeternam* is ritual—the invisible crowd. With the plea of *dona eis, Domine,* individual human creatures become visible as four solo soprano voices detach themselves. Their prayer is like a sigh, and it is set against the still more intense entreaties of the violins. It is also the strings who carry the burden of *et lux perpetua.* The voices retreat once more, to step forward with greater force, but also in the most severe impersonality, for *Te decet hymnus.*

Next comes the prayer for mercy—*Kyrie eleison, Christe eleison*—and now single voices, assertive and full of character, are heard for the first time. Tenor, bass, soprano, mezzo—they present themselves formally, one by one, and not without a touch of competitiveness. Even in the earliest stages of planning a work, Verdi liked to think about who would be singing it. As soon as he admitted that he really was going to go ahead and write a Requiem, he moved to secure the soprano Teresa Stolz, his first Aida after

*Verdi had chosen San Marco, a thirteenth-century building with a Baroque interior and a brand-new 1873 façade, because it had the best acoustics of any church in Milan. Ricordi, who helped Verdi with the search for a suitable venue, assured the composer he would like the priest, whom he described as "intelligent, humorous, very liberal, and unfortunately very religious."

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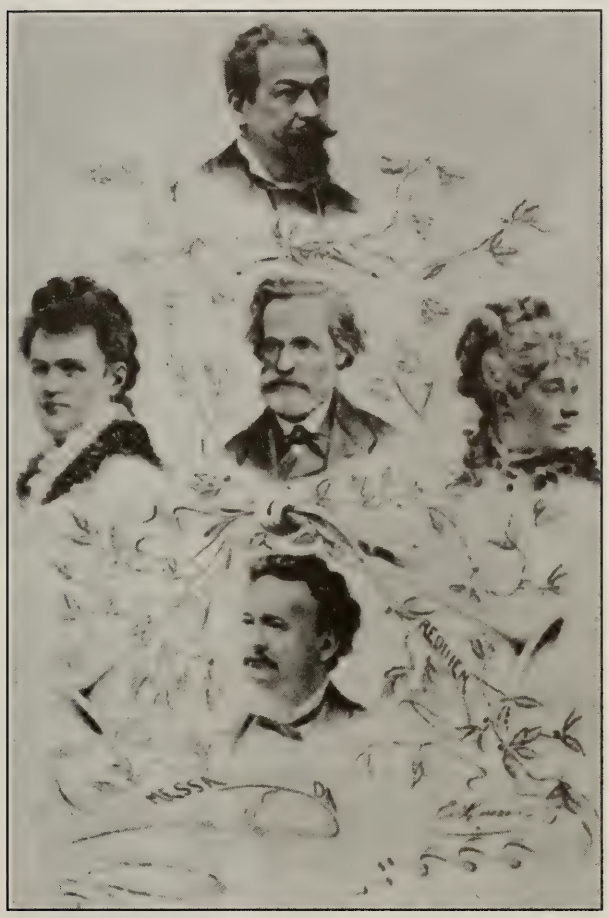
the Cairo premiere, Elisabeth in the Italian premiere of *Don Carlos,* and Leonora in the first performance of the revised *La forza del destino.* He also engaged Maria Waldmann, his favorite Amneris. Getting the right men proved harder, and the cast that Verdi took to Paris, London, and Vienna in 1874-75, with Angelo Masini, the Radames of the first Paris *Aida,* and Paolo Medini, the first Ramfis, was more satisfactory than the original quartet. The soloists, however much they may remind us of Aida and Elisabeth, Amneris and Eboli, Radames and Don Carlos, Ramfis and King Philip, of course have no specific impersonations to deliver. Nonetheless, Verdi's correspondence makes clear that he was looking for singers with voices and with taste, but beyond that, with the power and the fantasy to project character and situation. It is a glorious moment, this presentation of the four praying and singing men and women in the *Kyrie*; moreover, when these first few bars have passed, we have a pretty good idea of what sort of evening we are in for. The chorus joins the soloists, and the music ends quietly, with some magical and at the same time simple turns of harmony.



Verdi (center) with the soloists from the premiere of the Requiem, all of whom had sung in the La Scala premiere of "Aida" two years earlier

Dies irae—It takes all available forces to set the scene for what comes next, the contemplation of the Day of Wrath, the *Dies irae.* Thomas of Celano was the thirteenth-century author of the vivid text. Great opera composers are great scene painters. Don't bother to go to Egypt to find out what the banks of the Nile are like on a summer night; just listen to Act III of *Aida.* The tremendous noise at the start of the *Dies irae* fixes the scale for the fresco. The trilling flutes, the skidding clarinets and bassoons, the percussive accents of drums and winds and plucked strings, the half-whispering of the chorus—all of these people the landscape with a crowd that gradually falls silent in terror. Near and far, the last trump is announced.

Now, with the scene set, individual men and women speak their hopes and fears and pleas at the moment of judgment. Haltingly, the bass sings of the astonishment of death and nature when creation defies science and experience, to rise again at the summons of the Judge (*Mors stupebit et natura*)—and how right Verdi was in pointing out how hard those few notes are to sing. The mezzo sternly describes the great book in which all things are contained (*Liber scriptus proferetur*). This dramatic *scena* was an afterthought, this text having originally been set as a choral fugue. Verdi's change of mind, eight months after the premiere, has traditionally been interpreted as a gesture of friendship and gratitude to Maria Waldmann. This sentiment no doubt played its part, but Verdi had an urgent musical motivation, too. David Rosen points out that the *Liber scriptus* fugue "vitiates the effect" of the immediately following reprise of the *Dies irae* "by anticipating its key, its use of chorus, and nearly its tempo, and it was for this reason, rather than any defect in the fugue *per se,* that Verdi replaced it."

At the height of perplexed terror, the tenor and both women cling to one another for

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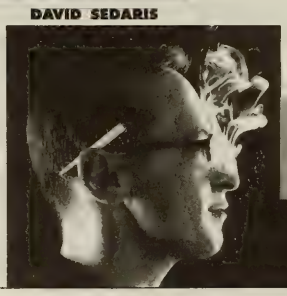
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support (*Quid sum miser tunc dicturus?*). Their questions disintegrate into silence. Then the basses of the chorus hail the King of Awesome Majesty (*Rex tremendae majestatis*), the tenors timidly repeating the words of their invocation, and from this grow pleas, both piteous and fervent, for salvation (*Salva me, fons pietatis*).

The most touching, because the most personal, portion of the *Dies irae* is the prayer addressed directly to Jesus: "Recall that I am the cause of your journey.... Let it not have been in vain" (*Recordare, Jesu pie*). Verdi sets it as a tender duet for his beloved Stolz and Waldmann, and for a single wondrous and unforgettable moment, at the poignant appeal to *Juste Judex*, the Just Judge, their two voices join to become one.* Then the tenor, fearing his prayer to be unworthy, speaks with utmost pathos (*Ingemisco tamquam reus*). This is the Requiem's most overtly operatic moment. Tenors are the authors and the victims of their passions; basses are fathers, kings, priests, sternly noble figures. This bass, even in all his humility, can firmly face the vision of the acrid flames in which the accursed are consumed (*Confutatis maledictis*). All voices unite in the summation that the Day will be one of tears (*Lacrymosa dies illa*)—racking, breathless tears wept by the women soloists and the orchestra.

Offertorio—The chorus is silent. The music begins with a great upward sweep by the cellos. For a long time we hear only the three lower solo voices: Verdi is saving the soprano for a special moment. That moment is the turn from dark to bright, from the bottomless pit, from the lion's mouth, from Tartarus, to the appearance of Saint Michael, the standard-bearer who will lead the faithful into the holy light—*Sed signifer sanctus Michael repraesentet eas in lucem sanctam.* As Verdi leaves the voices poised on a C major chord on *ne cadant in obscurum*, the soprano joins them, singing the word *sed* ("but"). For a second or two, her E hangs in the air alone; then ethereal violins, two muted solo instruments in the lead, reinterpret that note as part of the dominant of A major, a bright segment of the harmonic spectrum we have not visited since the first movement. It is but a momentary glimpse of transcendence, for almost at once the soprano slips down to E-flat and so returns us to the proper harmonic center—A-flat major—of the *Offertorio.* That single word *sed*—it is one of the most miraculous moments in all of Verdi.

Next, following tradition, Verdi sets the *Quam olim Abrahae* as a fugue, or at least as a fugato, a fugal beginning. The *Hostias,* set in the brightness of C major, brings another moment of mystic luminescence. Verdi, who expects all his soloists to manage a real trill, instructs the tenor, who leads off, that the music must be *calmo* and *dolcissimo,* and the ornamental sixteenth-notes are to be slow and spacious.

Sanctus—Introduced by trumpeting and singing herald angels, this is at once an exultation and a virtuoso fugue.

Agnus Dei—This begins like plainsong, with thirteen measures for soprano and mezzo, in octaves, unaccompanied, and famously feared for the difficulty of getting it in tune. The melody has a remarkable shape, natural and strange at the same time—a first part of seven bars (four plus three) and a subtly compressed second part of six bars (three and a half plus two and a half). What follows is a set of five variations, the odd-numbered ones drawing in the chorus, and the last of them spinning itself out as a brief and contemplative coda.

Lux aeterna—This is a trio for the mezzo, tenor, and bass soloists. Against a softly glowing background of violins divided in six parts, the mezzo sings the entire text while the bass, in solemn declamation, reminds us of *Requiem aeternam.* At the evocation of the blessed dead lodged "with thy Saints for ever"—*cum Sanctis tuis in aeternam*—woodwinds and high violins set up an angel-wing flutter familiar from many a death scene in Verdi's operas.

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*Beloved not only as an artist, Stolz was Verdi's lover for some years.

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Libera me—Before, in the *Offertorio*, when Verdi wrote a trio for three lower voices, it was to set in special relief the entrance of the highest voice on *sed signifier sanctus Michael.* In the *Lux aeterna*, Verdi does it to give the soprano a rest before the *Libera me*, for that taxing moment is hers alone, a plan already present in the original Requiem for Rossini. Here Verdi had an interesting challenge in 1868 in that the *Libera me* brings back words from earlier parts of the text. For a composer writing a whole Requiem, that is no problem: you recapitulate the earlier music along with the earlier words. But Verdi could not have quoted—or certainly would not have wanted to—music by Buzzolla and Bazzini in his *Libera me,* although he does allude very subtly to their settings. In the Requiem for Manzoni, the challenge was different—and magnificently met. This time he had to extrapolate backwards, as it were, the settings of *Requiem aeternam* and *Dies irae* from the music he had already written for those words when they reappear in the *Libera me.* One would never guess or imagine that the earlier movements quote the later, not the other way around!

In accents of terror—and the agitation in the orchestra reminds us in every bar why we should feel terror—the soprano declaims the text. The chorus, murmuring, echoes her words. The *Dies irae* returns and so, in a wonderful new scoring, does the opening music of the entire work, *Requiem aeternam.* The music disappears into silence, or at least into *pppp.* A harsh tremolo on what was, centuries ago, known as the Devil's interval—the half-octave, here G to D-flat—recalls us to the world of terror. The soprano repeats her anguished plea for deliverance. This time the chorus joins her in a powerful fugue whose vigorous dominant-and-tonic punctuations at the entrance of each voice must have scandalized counterpoint professors in all of Europe. The soprano's reentrance is magnificent—the theme in notes double their original length and presented, *espressivo* against a *dolcissimo* backdrop, at a striking harmonic slant. The music rises to a white-hot climax, the soprano bestriding all with her high C, and then sinks to a moving close—quiet but intensely scored chords of C major, through which first the soprano, still *tremens factus*, then the chorus, reiterate their prayer: *Libera me.*

What Verdi has done in his Requiem is nourished by opera, unimaginable without opera, unperformable by conductors and singers who do not understand and adore opera. Yet it *is* distinct from opera. Verdi spent most of his life in an often frustrating search for good texts. What he was looking for he summed up in a few words when he wrote to one of his librettists: "[I want] a beautiful subject, *original*, interesting, with fine situations, and impassioned—passions above all!" Consider the words of the Requiem, formed from centuries of ritualistic response to the human drama of death—certain and often witnessed—fervently hoped for and believed in by so many as the necessary opening of the door to eternal bliss. None of Verdi's poets ever approached his ideal more nearly than the authors, most of them nameless to us, who contributed to the Roman Mass for the Dead.

—Michael Steinberg

Text for the Requiem begins on page 50.

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus—to include this note on the Verdi Requiem, which is used here by kind permission of the author—is forthcoming.

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The authoritative modern biography of Verdi is *Verdi: A Biography* by Mary Jane Phillips-Matz (Oxford paperback). A handy smaller-scale biography is John Rosselli's *The life of Verdi* in the series "Musical lives" (Cambridge paperback). Julian Budden's *Verdi* in the Master Musicians series (Schirmer) is currently out of print, as is Charles Osborne's *Verdi* (Schirmer paperback). Budden's crucial three-volume *The Operas of Verdi* (University of California paperback) is now hard to find, though Osborne's *The Complete Operas of Verdi* remains available (Da Capo paperback). *Verdi: Requiem* by David Rosen deals compactly with both the history and music of Verdi's piece (Cambridge University paperback). *The Verdi Companion*, edited by William Weaver and Martin Chusid, is also useful (Norton paperback). Out of print but well worth seeking in secondhand shops is the large-format *Verdi: A Documentary Study* compiled and edited by William Weaver, which is filled with photographs and other illustrations as well as excerpts from correspondence and a wide variety of contemporary writings (Thames and Hudson).

The best recordings of the Verdi Requiem are those that properly balance the devotional and dramatic aspects of the work, and in which everything gels into a unified whole, as exemplified notably by such classic accounts as Carlo Maria Giulini's 1963-64 recording (EMI "Great Recordings of the Century," with Elisabeth Schwarzkopf,

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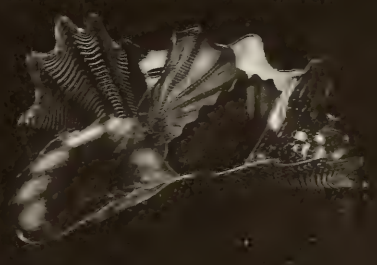

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Christa Ludwig, Nicolai Gedda, Nicolai Ghiaurov, and the Philharmonia Orchestra and Chorus) and Arturo Toscanini's NBC Symphony broadcasts of 1951 (RCA, impressively remastered for compact disc, with Herva Nelli, Fedora Barbieri, Giuseppe di Stefano, Cesare Siepi, and the Robert Shaw Chorale) and 1940 (Music & Arts, in decent but noticeably dated sound, with Zinka Milanov, Bruna Castagna, Jussi Björling, Nicola Moscona, and the Westminster Choir). John Eliot Gardiner's period-instrument performance with the Orchestre Révolutionnaire et Romantique, the Monteverdi Choir, and soloists Luba Orgonasova, Anne Sofie von Otter, Luca Canonici, and Alastair Miles is first-rate (Philips). Also very good are Daniel Barenboim's recording with Alessandra Marc, Waltraud Meier, Plácido Domingo, Ferruccio Furlanetto, and the Chicago Symphony Orchestra and Chorus (Erato) and Robert Shaw's with Susan Dunn, Diane Curry, Jerry Hadley, Paul Plishka, and the Atlanta Symphony Orchestra and Chorus (Telarc). Though they don't gel in the way one wants, recent recordings with things of interest include Valery Gergiev's with Renée Fleming, Olga Borodina, Andrea Bocelli, Ildebrando d'Arcangelo, and the Kirov Orchestra and Chorus (Philips) and Claudio Abbado's live performance with Angela Gheorghiu, Daniela Barcellona, Roberto Alagna, Julian Konstantinov, the Berlin Philharmonic, and the combined forces of three choruses (EMI). Erich Leinsdorf and the Boston Symphony Orchestra recorded Verdi's Requiem in 1964, with Birgit Nilsson, Lili Chookasian, Carlo Bergonzi, Ezio Flagello, and the Boston Chorus Pro Musica (RCA, recently reissued on compact disc). A famous La Scala performance from 1969, with Herbert von Karajan leading the La Scala Orchestra and Chorus with soloists Leontyne Price, Fiorenza Cossotto, Luciano Pavarotti, and Nicolai Ghiaurov, has been issued on DVD (Deutsche Grammophon; the audio component of this performance has circulated unauthorizedly on various European CD labels). Still much esteemed is the historic 1939 recording that has Tullio Serafin conducting the Rome Opera House Orchestra and Chorus with soloists Maria Caniglia, Ebe Stignani, Beniamino Gigli, and Ezio Pinza (Naxos Historical and other labels). For those interested in pursuing things further, the 1869 *Libera me* Verdi wrote for the collaborative Requiem marking the first anniversary of Rossini's death, and which he then reworked for his own Manzoni Requiem, can be heard on discs led by Myung-Whun Chung (Deutsche Grammophon, also including a fine performance of Verdi's *Quattro Pezzi Sacri*) and Riccardo Chailly (Decca, on a disc of virtually unknown early sacred music by the composer), or in Helmuth Rilling's recording of the complete Requiem for Rossini on Hännsler Classic (as mentioned in Michael Steinberg's program note). The 1874 *Liber scriptus* fugue (heard in the initial performances of Verdi's Requiem but subsequently replaced by the music we know) was included in a recording of Verdi's Requiem by conductor Peter Tiboris with the Sofia National Opera Orchestra and Chorus, a release otherwise notable only for the detailed, comprehensive annotations by Verdi scholar David Rosen (Elysium).

—Marc Mandel

Requiem and Kyrie

Quartet and Chorus

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.	Eternal rest grant them, O Lord; and may light perpetual shine upon them.
Te decet hymnus Deus in Sion; et tibi reddetur votum in Jerusalem: exaudi orationem meam; ad te omnis caro veniet.	A hymn, O God, becometh Thee in Sion; and a vow shall be paid to Thee in Jerusalem: O hear my prayer; to Thee shall all flesh come.
Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

Dies irae

Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus.	How great a terror there will be when the Judge shall come who will thresh out everything thoroughly.
Tuba mirum spargens sónum Per sepulchra regionum, Coget omnes ante thronum.	The trumpet, scattering a wondrous sound through the tombs of every land, will gather all before the throne.

Bass

Mors stupebit et natura, Cum resurget creatura, Judicanti responsura.	Death and nature will stand amazed when creation rises again to answer to the Judge.

Mezzo-soprano and Chorus

Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur,	A written book will be brought forth which contains everything for which the world shall be judged.
Judex ergo cum sedebit, Quidquid latet, apparebit: Nil inultum remanebit.	And so when the Judge takes his seat whatever is hidden shall be made manifest, nothing shall remain unavenged.

Soprano, Mezzo-soprano, Tenor, and Chorus

Dies irae, dies illa Solvet saeclum in favilla, Teste David cum Sibylla.	The day of wrath, that day will dissolve the world in ash, as David prophesied with the Sibyl.
Quid sum miser tunc dicturus, Quem patronum rogaturus, cum vix justus sit securus?	What shall I, wretch, say, whom shall I ask to plead for me, when scarcely the righteous shall be safe?

Solo Quartet and Chorus

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.	King of dreadful majesty, who freely saves the redeemed, save me, O Fount of Pity.

Soprano and Mezzo-soprano

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Recall, merciful Jesus, that I was
the reason for Thy journey:
do not destroy me on that day.

Quaerens me, sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Seeking me, Thou didst sit down
weary, Thou didst redeem me,
having endured the cross: let not
such great pains have been in vain.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Just Judge of vengeance,
give me the gift of redemption
before the day of reckoning.

Tenor

Ingemisco tanquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary
(Magdalen), and hear the prayer of
the thief, hast given hope to me too.

Preces meae non sunt dignae;
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but
thou, O good one, show mercy,
lest I burn in everlasting fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Bass and Chorus

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

I pray, suppliant and kneeling,
a heart as contrite as ashes: take
Thou my ending into Thy care.

Dies irae, etc.

The day of wrath, etc.

Solo Quartet and Chorus

Lacrymosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

That day is one of weeping on
which shall rise again from the
ashes the guilty man, to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.

Please turn the page quietly,
and only after the music has stopped.

Offertorio

Solo Quartet

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti, et semini ejus.

O Lord Jesus Christ, King of Glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion, that hell may not swallow them up, and they may not fall into darkness, but may the holy standard-bearer Michael bring them into the holy light; which Thou didst promise of old to Abraham and to his seed.

Hostias et preces tibi, Domine, laudis offerimus; tu suscipe pro animabus illis, quarum hodie memoriam facimus; fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.

We offer Thee, O Lord, sacrifices and prayers of praise: do Thou receive them on behalf of those souls whom we commemorate this day. Grant them, O Lord, to pass from death to that life which Thou didst promise of old to Abraham and to his seed.

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Sanctus

Double Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Soprano, Mezzo-soprano, and Chorus

Agnus Dei qui tollis peccata mundi, dona eis requiem.
Agnus Dei qui tollis peccata mundi, dona eis requiem.
Agnus Dei qui tollis peccata mundi, dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them rest.
O Lamb of God, that takest away the sins of the world: grant them eternal rest.

Communion

Mezzo-soprano, Tenor, and Bass

Lux aeterna luceat eis Domine, cum sanctis tuis in aeternum: quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis cum sanctis tuis in aeternum, quia pius es.

Let everlasting light shine on them, O Lord, with Thy saints for ever; for Thou art merciful. Grant them eternal rest, O Lord, and let everlasting light shine upon them with Thy saints for ever; for Thou art merciful.

Libera me

Soprano and Chorus

Libera me, Domine, de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo, dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra.

Dies irae, dies illa calamitatis et miseriae, dies magna et amara valde.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Libera me, etc.

Deliver me, O Lord, from eternal death in that awful day when the heavens and earth shall be moved: when Thou shalt come to judge the world through fire.
I am seized with trembling, and I fear the time when the trial shall approach, and the wrath to come: when the heavens and the earth shall be moved.

A day of wrath, that day of calamity and woe, a great day and bitter indeed.

Rest eternal grant them, O Lord, and may light perpetual shine upon them.

Deliver me, O Lord, etc.

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Rafael Frühbeck de Burgos

Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he also was principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in 2000 and 2001, and for two concerts to open this past summer's Tanglewood season. Next week he leads the BSO in performances of Stravinsky's *Rite of Spring* and Beethoven's *Pastoral* Symphony.

Barbara Frittoli

Making her Boston Symphony Orchestra debut this week, Milan-born soprano Barbara Frittoli graduated with highest honors from the Giuseppe Verdi Conservatory in Milan, where she studied with Giovanna Canetti. She later won several international competitions. Among her career highlights are performances as the Countess in *Le nozze di Figaro* in Ferrara; Desdemona in *Otello* at the Salzburg Festival and at the Teatro Regio in Turin under Claudio Abbado; Fiordiligi in *Così fan tutte* at the Vienna State Opera, the Ravenna Festival under Riccardo Muti, and Covent Garden with Colin Davis; Verdi's Requiem with the Berlin Philharmonic in Paris under Claudio Abbado, *Don Giovanni* at the Salzburg Festival with Lorin Maazel, and Liù in *Turandot* at the Opéra-Bastille under Georges Prêtre and also on tour in China in 1998 with the Maggio Musicale Fiorentino under Zubin Mehta. In 1998 she achieved great personal success with concerts in Beirut and Jerusalem with the Orchestra Filarmonica della Scala led by Riccardo Muti. Ms. Frittoli recently returned to the Metropolitan Opera as Desdemona in *Otello* and in the title role of *Luisa Miller*, both with James Levine. She has also sung Desdemona

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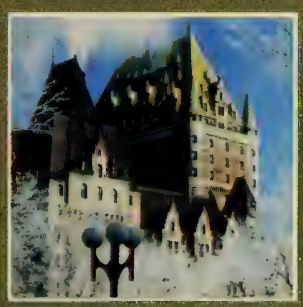

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in Brussels, Vienna, Nice, and for her Munich debut under Zubin Mehta. Other recent engagements include *Don Giovanni* at the Glyndebourne Festival, Elettra in *Idomeneo* in Dresden under Colin Davis, the Countess in *Le nozze di Figaro* at La Scala and Leonora in *Il trovatore* for the opening of La Scala's 2000-01 season, and Desdemona opposite Plácido Domingo under the baton of Riccardo Muti. Other roles include the title role in Pergolesi's *Flaminio*, Mimì in *La bohème*, Micaela in *Carmen*, Sifare in *Mitridate, re di Ponto*, Antonia in *Les Contes d'Hoffmann*, Amelia in *Simon Boccanegra*, and Margherita in *Faust*, among others, at such venues as Naples's Teatro di San Carlo, Florence's Teatro Comunale, Philadelphia Opera, Turin's Teatro Regio, the Teatro Carlo Felice in Genoa, Bologna's Teatro Comunale, and the Accademia Nazionale di Santa Cecilia in Rome. Barbara Frittoli's vast concert repertoire includes Handel's *La Resurrezione*, Brahms's *Ein deutsches Requiem*, Mozart's C minor Mass, Pergolesi's *Stabat Mater*, Rossini's *Stabat Mater*, and Gounod's cantata *Mors et vita*. Ms. Frittoli's upcoming schedule includes performances in Munich, at the Opéra National de Paris, and engagements with the Vienna State Opera and Metropolitan Opera. Her discography includes Puccini's *Il trittico* for Decca, *Il barbiere di Siviglia* for Teldec, *Il viaggio a Reims* conducted by Claudio Abbado for Sony, Pergolesi's *Stabat Mater* with Riccardo Muti for EMI, *Turandot* with Zubin Mehta for BMG, Rossini's *Stabat Mater*, Nedda in *I pagliacci* with Riccardo Chailly, and Mimì in *La bohème* with Zubin Mehta. Her most recent releases are discs of Mozart arias with Charles Mackerras and Michele Campanella and of Verdi arias with Colin Davis and the London Symphony Orchestra, both for Erato.

Larissa Diadkova

Making her Boston Symphony debut with these performances of Verdi's Requiem, Russian contralto Larissa Diadkova is celebrated for her performances at leading theaters and with orchestras worldwide in the major roles of the Italian and German repertoire as well as the music of her native country. In the 2001-02 season, Larissa Diadkova participated in the gala opening night of the Metropolitan Opera, singing Ulrica in *Un ballo in maschera* under James Levine. She appeared at the Paris Opera as Marfa in *Khovanshchina* and as Jezibaba in *Rusalka*, as well as in productions in São Paulo and Bilbao. In concert she performed with the San Francisco Symphony under Jiří Bělohlávek and with the New York Philharmonic under Riccardo Muti. In the 2000-01 season she was featured in Verdi celebrations throughout the world, including the Teatro Colón in Buenos Aires, the Teatro Real Madrid, and the Maggio Musicale Fiorentino. She performed and recorded Dame Quickly in *Falstaff* with the Berlin Philharmonic and Claudio Abbado in a production staged at the Salzburg Easter Festival. She made her Vienna State opera debut as Ulrica and returned to the San Francisco Opera as Amneris in *Aida*. She performs regularly with the Metropolitan Opera, Houston Grand Opera, Paris Opera, the Royal Opera Covent Garden, Vienna State Opera, the Arena di Verona, and the Teatro Comunale di Firenze, among others. In 2003 she will make her Lyric Opera of Chicago debut as Ulrica. Larissa Diadkova made her Kirov Opera debut as Valvya in Glinka's *Ivan Susanin*. At the Maryinsky Theater her roles have included Ratmir in *Ruslan and Ludmila*, Konchakovna in *Prince Igor*, the Duenna in Prokofiev's *Betrothal in a Monastery*, Olga in *Eugene Onegin*, Marfa in *Khovanshchina*, and Nezhata in Rimsky-Korsakov's *Kashchei the Immortal*; she has also toured with the company throughout Europe and to the United States and Japan. In concert, Ms. Diadkova has performed Verdi's Requiem in Hong Kong with Gergiev and the Kirov Orchestra and at Spain's Santander Festival. She sang Scriabin's First Symphony with the Orchestre National de France under Riccardo Muti, Mussorgsky's *Songs and Dances of Death* for her Chicago Symphony debut under Rostropovich, and Prokofiev's *Ivan the Terrible* for her Cleveland Orchestra debut with Yuri Temirkanov. Her New York Philharmonic debut was in Shostakovich's *From Jewish Folk Poetry* with Gergiev. She has appeared in concert or recital in such venues as London's Royal Albert Hall, Barbican Centre, and Wigmore Hall; Vienna's Konzerthaus and Musikverein; Amsterdam's Concertgebouw, and New York's Avery Fisher Hall. Her most recent recording is *Il trovatore* conducted by Antonio Pappano for EMI. With Valery Gergiev, she recorded Kirov productions

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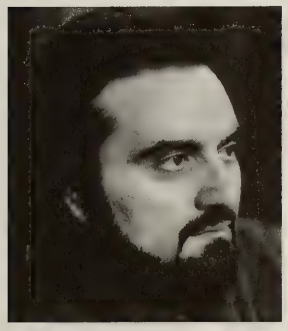
of Prokofiev's *Love for Three Oranges* and *The Fiery Angel*, Tchaikovsky's *Mazeppa* and *Iolanta*, Glinka's *Ruslan and Ludmila*, and Rimsky-Korsakov's *Sadko*, all for Philips. She also participated in a Kirov gala concert filmed in London called "Welcome Back to St. Petersburg." Larissa Diadkova was born in Zelenodolsk and attended the St. Petersburg Conservatory. She lives in St Petersburg.

Giuseppe Sabbatini



Since his debut as Edgardo in *Lucia di Lammermoor* at the 1987 Spoleto Festival in Italy, tenor Giuseppe Sabbatini has sung in every major Italian opera house, among them La Scala, the Rome Opera, Turin's Teatro Regio, the San Carlo in Naples, Parma's Teatro Regio, Bologna's Teatro Comunale, and Florence's Teatro Comunale. International appearances have included the Metropolitan Opera, Lyric Opera of Chicago, Carnegie Hall, San Francisco Opera, the Liceu in Barcelona, the Japan Opera Foundation, Monte Carlo Opera, Covent Garden, the Vienna State Opera, and the Opéra-Bastille in Paris. Mr. Sabbatini's 2002-03 season includes an Opera Gala benefit for the Johnstown Symphony Orchestra, performances as Alfredo in *La traviata* at La Scala; *La traviata*, Donizetti's *La favorita*, Gabriele Adorno in *Simon Boccanegra*, and Roméo in Gounod's *Roméo et Juliette* at the Vienna State Opera, *Werther* in Bilbao, the Berlioz *Requiem* at Vienna's OsterKlang und Klangbogen Festival, the title role in *Faust* at the Teatro Regio in Turin, and *La traviata* in Macerata. Future engagements include *Idomeneo* with the Japan Opera Foundation, *Jérusalem*, *La traviata*, *Les Contes d'Hoffmann* and *Roberto Devereaux* in Vienna, *Werther* in Cagliari, and engagements with La Scala and the Metropolitan Opera. Mr. Sabbatini made his Metropolitan Opera debut in 2000-01 as Des Grieux in Massenet's *Manon*. He has enjoyed great success in the French operatic repertoire, including Massenet's *Manon*, *Werther*, and *Thaïs*, Berlioz's Faust and the title role of *Benvenuto Cellini*, Offenbach's *Les Contes d'Hoffmann* and *Orphée aux enfers*, Auber's *Fra Diavolo*, Bizet's *Les Pêcheurs de perles*, and Gounod's *Faust*. His repertoire also includes Mozart's *Idomeneo*, *Mitridate*, *re di Ponto* and *Don Giovanni*, Donizetti's *Linda di Chamounix*, *L'elisir d'amore*, *Anna Bolena*, *Maria Stuarda*, and *Lucrezia Borgia*, Bellini's *I puritani*, and works of Verdi and Puccini. Mr. Sabbatini's extensive concert repertoire includes Beethoven's Ninth Symphony, Berlioz's *Requiem*, Rossini's *Stabat Mater* and *Petite messe solennelle*, Donizetti's *Requiem*, Dallapiccola's *Il prigioniero*, Bach's B minor Mass, and Mozart's C minor Mass. Mr. Sabbatini's recordings, among others, include *La bohème* for Ricordi/EMI, *Don Giovanni* for Chandos, *Simon Boccanegra* and Mozart arias for Capriccio, Massenet's *Thaïs* and Rossini's *Petite messe solennelle* and *Stabat Mater* with Riccardo Chailly

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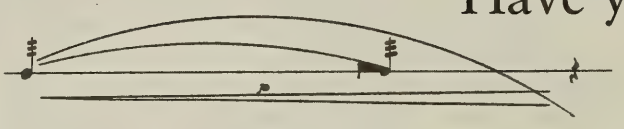

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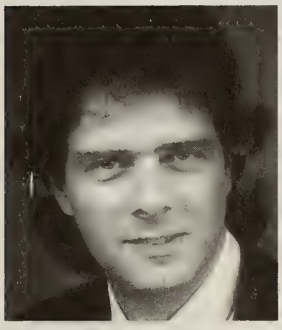
for Decca, and a disc of Italian operatic arias for the German label Zyx. Giuseppe Sabbatini began singing after having begun his musical life as a double bass player. He has won many national and international voice competitions, and has received the Björling Prize, the Caruso and Lauri-Volpi prizes, the Abbiati Prize for Vocal Interpretation, and the Tito Schipa Prize. He makes his Boston Symphony Orchestra debut with these performances of Verdi's Requiem.

Reinhard Hagen



German bass Reinhard Hagen is fast becoming a regular fixture at Europe's leading opera companies and orchestras. Following studies in Karlsruhe, he won several important international singing competitions. Starting with the 1994-95 season he was engaged by Professor Götz Friedrich to become a regular member of the Deutsche Oper Berlin, with which he has performed such roles as Pogner in *Die Meistersinger*, Sarastro in *The Magic Flute*, Gremin in *Eugene Onegin*, Ramfis in *Aida*, and Rocco in *Fidelio*. Mr. Hagen has appeared at the Hamburg and Munich State Operas; in Seville he sang his role debut as the Landgraf in Werner Herzog's production of *Tannhäuser*, and his first Rocco in Stéphane Braunschweig's staging of *Fidelio*. In 1998-99 the San Francisco Opera invited Mr. Hagen to appear in Verdi's *Don Carlos*, and as Wagner's Fasolt in *Das Rheingold* and Hunding in *Die Walküre*. He was invited to return the following season for *Don Giovanni* and *Parsifal*. He made his San Diego Opera debut in 2000 as King Heinrich in a new production of *Lohengrin*, leading to his reengagement as Rocco in *Fidelio* in 2003. In the 2000-01 season he made his debut at Barcelona's Teatro Liceu as Sarastro in a new production of *The Magic Flute* and his Glyndebourne Festival debut as Rocco under Sir Simon Rattle. Mr. Hagen will make his Los Angeles Opera debut this season as Sarastro at the invitation of Plácido Domingo, and will sing Rocco with Dallas Opera. Equally at home on the concert platform, he has appeared recently in Jerusalem with the Bavarian Radio Symphony Orchestra under Lorin Maazel, in Vienna, in Strasbourg, in televised performances of Beethoven's Symphony No. 9 under Herbert Blomstedt and in Shostakovich's Symphony No. 14 with the Leipzig Gewandhaus Orchestra, and with the Berlin Philharmonic Orchestra in Beethoven's *Missa Solemnis* under James Levine. In 1995 he sang Haydn's *Creation* under Sir Georg Solti in Munich with the Bavarian Radio Symphony Orchestra. He has also appeared at the Montreux Festival, with the Dresden Staatskapelle under Giuseppe Sinopoli, with the New York Philharmonic under Kurt Masur, at the Canary Islands Festival, with Santa Cecilia in Rome under Wolfgang Sawallisch, and at the Berlin Festival with the Vienna Philharmonic under Sir Simon Rattle. Mr. Hagen's recordings include Sarastro in *The Magic Flute* conducted by William Christie on Erato

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and several Bach cantatas under John Eliot Gardiner on Deutsche Grammophon. These performances of Verdi's Requiem mark Reinhard Hagen's Symphony Hall debut. He made his Boston Symphony debut at Tanglewood in August 2000 in Beethoven's Symphony No. 9 under Rafael Frühbeck de Burgos, and returned to Tanglewood the following year in Strauss's *Salome* under Seiji Ozawa.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In the summer of 2001, besides their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. This past summer, twelve members of the chorus participated in a Saito Kinen Festival production led by Seiji Ozawa of Benjamin Britten's *Peter Grimes* in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Meredith M. Armbrust
Phyllis Benjamin
Christina Bonati
Abigail Bray
Jenifer Lynn Cameron
Susan Cavalieri
Danielle Champoux
Emily Anderson Chinian
Jane R. Circle
Sarah Dorfman Daniello
Christine Pacheco Duquette
Shauna Fallihee
Stefanie J. Gallegos
Laura C. Grande
Isabel M. Gray
Kathy Ho
Beth Ann Homoleski
Donna Kim
Nancy Kurtz
Laura Mennill
Renee Dawn Morris
Kieran Murray
Fumiko Ohara
Joei Marshall Perry
Melanie Salisbury
Johanna Schlegel
Pamela Schweppe
Lynn Shane
Alison L. Weaver
Gwendolyn Williams

Mezzo-sopranos
Maisy Bennett
Sue Conte
Ethel Crawford
Barbara Naidich Ehrmann
Cynthia Engelsman
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Alida Griffith
Susan Harris
Evelyn Eshleman Kern
Sheryl Krevsky
Gale Livingston
Kristen McEntee
Louise-Marie Mennier
Petra Pacaric
Kathleen Schardin
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Ingrid Ulbrich
Marina Voronina
Christina Lillian Wallace
Marguerite Weidknecht
Stephannie Workman

Tenors
Brian Anderson
David P. Bergers
Richard A. Bissell
Stephen Chrzan
Rick Costantino
Andrew Crain
Jose Delgado
Tom Dinger
Carey D. Erdman
David Fontes
Gregory A. Gonser
Leon Grande
J. Stephen Groff
Mark H. Haddad
David M. Halloran
John W. Hickman
Stanley Hudson
Thom Kenney
James R. Kauffman
Jason E. Kirchick
David Lin
Ron Lloyd
Henry Lussier
Mark Mozgowiec
Mark Mulligan
Dwight E. Porter
David Raish
Brian R. Robinson
Don P. Sturdy
Kurt Walker

Basses
Nishan V. Baljian
Daniel E. Brooks
Clinton D. Campbell
Paulo C. Carminati
Kirk Chao
Matthew E. Crawford
Thomas Dawkins
George Griff Gall
Elliott Gyger
Mark L. Haberman
Matthew Haynes
Robert J. Henry
Mark Israel
Marc J. Kaufman
Ryan J. Kershner
Youngmoo Kim
John Knowles
William Koffel
Bruce Kozuma
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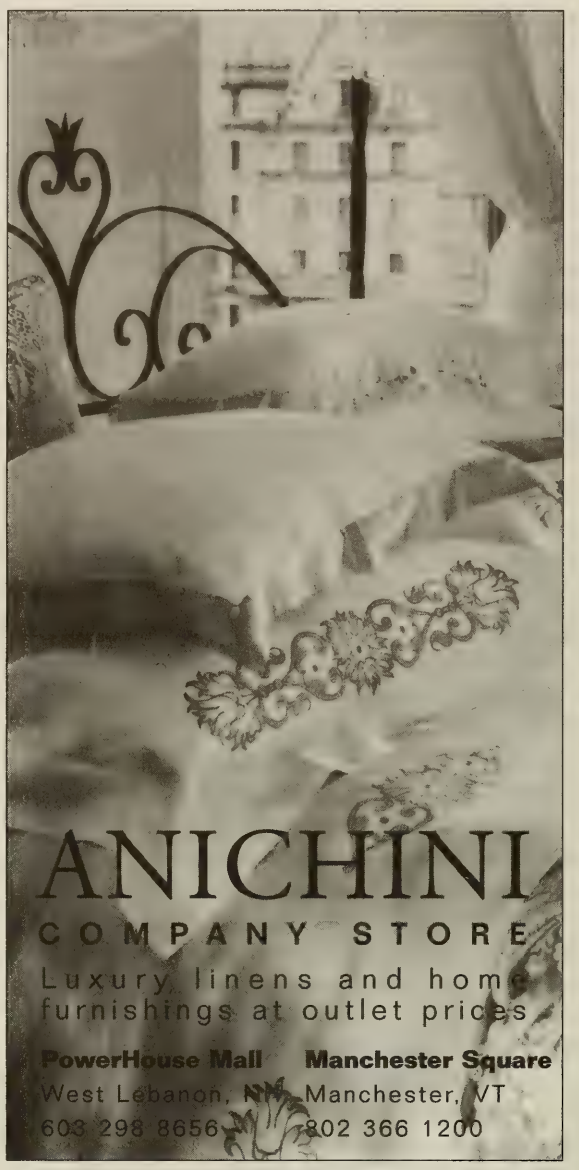
David Perkins
Daniel Perry
Vladimir Roudenko
Robert Saley
Karl Josef Schoellkopf
Peter S. Strickland
Bradley Turner
Thomas C. Wang
Peter J. Wender

Felicia A. Burrey, Chorus Manager
Julie G. Moerschel, Assistant Chorus Manager
Frank Corliss, Rehearsal Pianist



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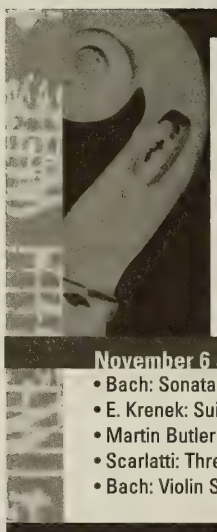

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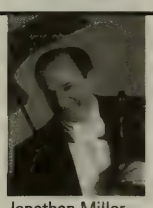

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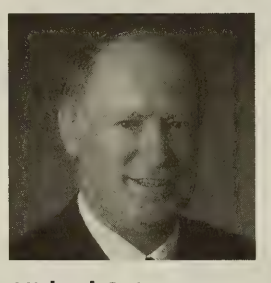

Michael C. Ruettgers
Executive Chairman

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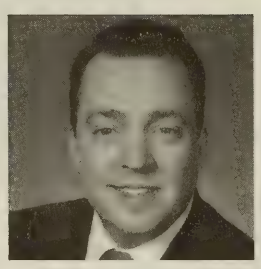
EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra as a season sponsor and the new host of the BSO website. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.



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General Manager

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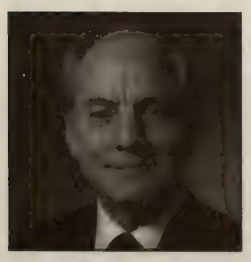

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NEXT PROGRAM. . .

Thursday, October 3, at 8
Friday, October 4, at 1:30
Saturday, October 5, at 8
Tuesday, October 8, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro –
Thunderstorm. Allegro –
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

INTERMISSION

STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

For next week's concerts, Rafael Frühbeck de Burgos returns to the BSO podium with two contrasting staples of the orchestral repertoire, Beethoven's idyllic Symphony No. 6 and Stravinsky's groundbreaking masterpiece *The Rite of Spring*. Beethoven's programmatic symphony is a picture of a summer's day in the countryside; Stravinsky's ballet, in contrast, was written to accompany dance scenes depicting pagan rituals from prehistoric Russia.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—October 3, 8-9:50
Friday 'B'—October 4, 1:30-3:20
Saturday 'A'—October 5, 8-9:50
Tuesday 'B'—October 8, 8-9:50

RAFAEL FRÜHBECK DE BURGOS conducting

BEETHOVEN	Symphony No. 6, *Pastoral*
STRAVINSKY	*Le Sacre du printemps*

Thursday 'D'—October 10, 8-9:55
Friday 'A'—October 11, 1:30-3:25
Saturday 'A'—October 12, 8-9:55
Tuesday 'C'—October 15, 8-9:55

SIR ANDREW DAVIS conducting
PIERRE-LAURENT AIMARD, piano
NANCY MAULTSBY, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEIR	*Moon and Star* (American premiere)
RAVEL	Piano Concerto in G
PROKOFIEV	*Alexander Nevsky*, Cantata

Thursday 'B'—October 17, 8-10:05
Friday 'B'—October 18, 1:30-3:35
Saturday 'B'—October 19, 8-10:05

ROBERTO ABBADO conducting
MITSUKO UCHIDA, piano

HENZE	*Scorribanda Sinfonica* (American premiere)
MOZART	Piano Concerto No. 21 in C, K.467
RACHMANINOFF	Symphony No. 3

Tuesday 'B'—October 22, 8-10

ROBERTO ABBADO conducting
STEFAN JACKIW, violin

HENZE	*Scorribanda Sinfonica* (American premiere)
MENDELSSOHN	Violin Concerto
RACHMANINOFF	Symphony No. 3

Thursday, October 24, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—October 24, 8-10:05
Friday Evening—October 25, 8-10:05
Tuesday 'C'—October 29, 8-10:05

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin
STEVEN ANSELL, viola

HAYDN	Symphony No. 102
MOZART	*Sinfonia concertante* in E-flat for violin, viola, and orchestra, K.364
BEETHOVEN	Symphony No. 7

Saturday, October 26—8-9:50 (Non-Subscription Concert)

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

PREVIN	Violin Concerto
BEETHOVEN	Symphony No. 7

Programs and artists subject to change.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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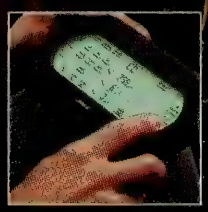

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Rich Warren, *Chicago Tribune*, 6/1/90.

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BSO

Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall—Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Stravinsky, Lukas Foss, and Mozart on Sunday, November 17, at 3 p.m. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

The Beranek Concert Thursday, October 3, 2002

Life Trustee Leo Beranek and Trustee Gabriella Beranek have endowed the first Thursday subscription concert through the year 2017. This season's Beranek Concert takes place this Thursday, October 3.

Both of the Beraneks have played significant roles in the life of the Symphony. As Chairman of the Board of Trustees for three seasons beginning in September 1983, Dr. Leo Beranek sought to increase dramatically the BSO's endowment. Under his leadership, including his time as co-chairman of the BSO/100 Campaign in the early 1980s, the endowment more than tripled, rising from $14 million in 1979 to an estimated $52 million in 1988. His 1982 pledge of $1 million—the first-ever seven-figure gift to the BSO—set a crucial precedent for donor support of the orchestra. In appreciation, the BSO named one BSO orchestra chair and one Pops orchestra chair in his honor. Dr. Beranek continued his support by funding a Guarantor Fellowship at the Tanglewood Music Center. In 1992, upon fulfillment of the $1 million pledge, the Board of Trustees named a Friday concert, and fellow donors named the Beranek Room at Symphony Hall, in his honor.

Gabriella Beranek became a BSO Overseer in 1988. At that time she worked seven days a week to produce the "Salute to Youth" portion of "Salute to Symphony," which brought together the BSO, Yo-Yo Ma, the Greater Boston Youth Symphony Orchestras, and the New England Conservatory Orchestra to perform before 5,000 children. She later chaired the BSO celebration of Harry Ellis Dickson's 85th birthday in 1993. A BSO Trustee since 1997, Gabriella Beranek coordinated the fourteen days of travel, accommodations, meals, and activities that made up the Friends component of the BSO's European tour in March 1998. More recently she served on the Symphony Hall Centennial Committee and coordinated the logistics for the spectacular Symphony Hall Centennial Ball in October 2000.

The Fanny Peabody Mason Memorial Concert Friday, October 4, 2002

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than 35 years. The president of the foundation at that time, the late Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

Nathan and Lillian Miller

The Tuesday, October 8 performance by the Boston Symphony Orchestra is supported by a generous gift from the Nathan R. Miller Fund given in honor of Seiji Ozawa. The BSO greatly appreciates the generous support of Nathan and Lillian Miller. A BSO Overseer since 1988, Nathan is perhaps most well-known for his gift of the Miller Room in the Cohen Wing of Symphony Hall. Nathan and his wife Lillian, a graduate of the New England Conservatory of Music, both have a strong commitment to music and the universal joy it brings. The Millers' regard for BSO Music Director Seiji Ozawa as one of the leading conductors of our time prompted them in 1985 to establish the Seiji Ozawa Endowed Conducting Fellowship at the Tanglewood Music Center. They endowed the Lillian and Nathan R. Miller Chair in the cello section of the BSO in 1987. They have named seats in Symphony Hall as well.

Both of the Millers are partners in the prestigious Nathan R. Miller Properties, Ltd. As a child, Mr. Miller attended Agassiz Village, a summer program for inner city and suburban children. He now serves as Chairman of the Board for Agassiz Village. Mr. Miller's support for his alma mater, Bentley College, has endowed the Nathan R. Miller Family Scholarship as well as a dormitory. Mrs. Miller serves as a Director of the Alzheimer's Association of Palm Beach. The BSO warmly thanks these generous and caring patrons of the arts for their support.

BSO Members in Concert

BSO principal cellist Jules Eskin is soloist in the Dvořák Cello Concerto with former BSO Assistant Concertmaster Max Hobart leading the Civic Symphony Orchestra of Boston on Sunday, October 20, at 3 p.m. at Regis College, on a program also including Schumann's Symphony No. 3, *Rhenish*. Tickets are $20 and $25. For more information call the Regis College box office at (781) 768-7070 or visit www.csob.org.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, opens its 2002-03 season on Sunday, October 27, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, with music of Augusta Read Thomas (*Passion Prayers*, featuring BSO cellist Joel Moer-

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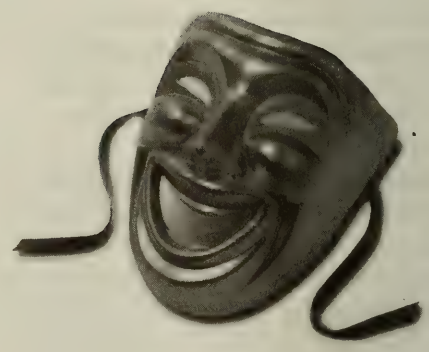

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schel), Sebastian Currier, and Tod Machover. Soprano Susan Narucki is also featured in this program. Tickets are $20 (with discounts for students and seniors). For more information visit info@collagenewmusic.org or call (617) 325-5200.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

Book Signing at the Symphony Shop, October 18 and 19, 2002: "Toscanini: The NBC Years"

The well-known Toscanini authority Mortimer H. Frank will be signing copies of his recent acclaimed book, "Toscanini: The NBC Years,"at the Symphony Shop on Friday and Saturday, October 18 and 19. The first book to draw upon all the archival recordings of Toscanini's NBC Symphony broadcasts, "Toscanini: The NBC Years" includes, among other things, a history of the NBC Symphony, season-by-season discussions, repertory lists and performance evaluations, a discography, and insights into the conductor's musicianship and place in history. Mr. Frank, a former curator of the Toscanini archive at Wave Hill and now teaching at the Juilliard School, will be at the Symphony Shop on Friday afternoon, October 18, before and after the concert and during intermission, and on Saturday, October 19, before the concert and during intermission.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. BSO Director of Program Publications Marc Mandel discusses music of Beethoven and Stravinsky this week (October 3-8), and music of Henze, Mozart, Rachmaninoff, and Mendelssohn later this month (October 17-22). Also this month, Helen Greenwald of the New England Conservatory of Music discusses Weir, Ravel, and Prokofiev (October 10-15), and Elizabeth Seitz of Boston University and the New England Conservatory discusses Haydn, Mozart, and Beethoven (October 24-29).

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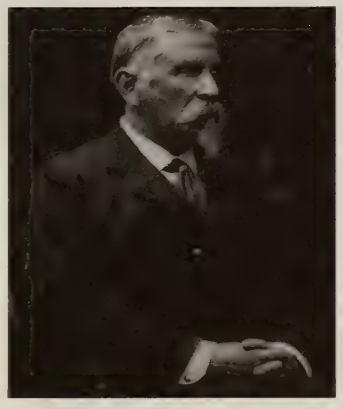
A Brief History of the Boston Symphony Orchestra

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

2002–2003 SEASON

Bach

Mass in B Minor

Grant Llewellyn, conductor
Chorus and Period Orchestra

Friday, 10/18, 8.00pm
Sunday, 10/20, 3.00pm

Symphony Hall

Bonney

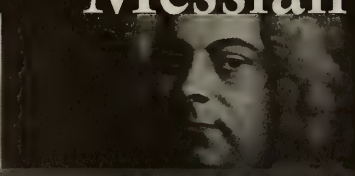
Mozart and Haydn

Grant Llewellyn, conductor
Barbara Bonney, soprano
Period Orchestra

Friday, 11/8, 8.00pm
Sunday, 11/10, 3.00pm

Symphony Hall

Messiah



Handel: Messiah

Grant Llewellyn, conductor
Chorus and Period Orchestra

Wednesday, 12/4, 7.30pm
Friday, 12/6, 7.30pm
Saturday, 12/7, 3.00pm
Sunday, 12/8, 3.00pm

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

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Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continues during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

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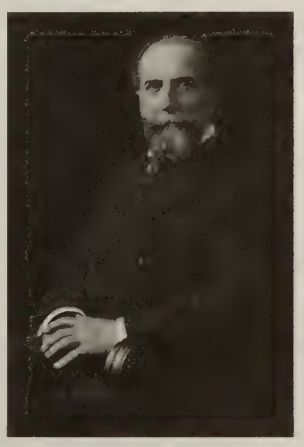
A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."



BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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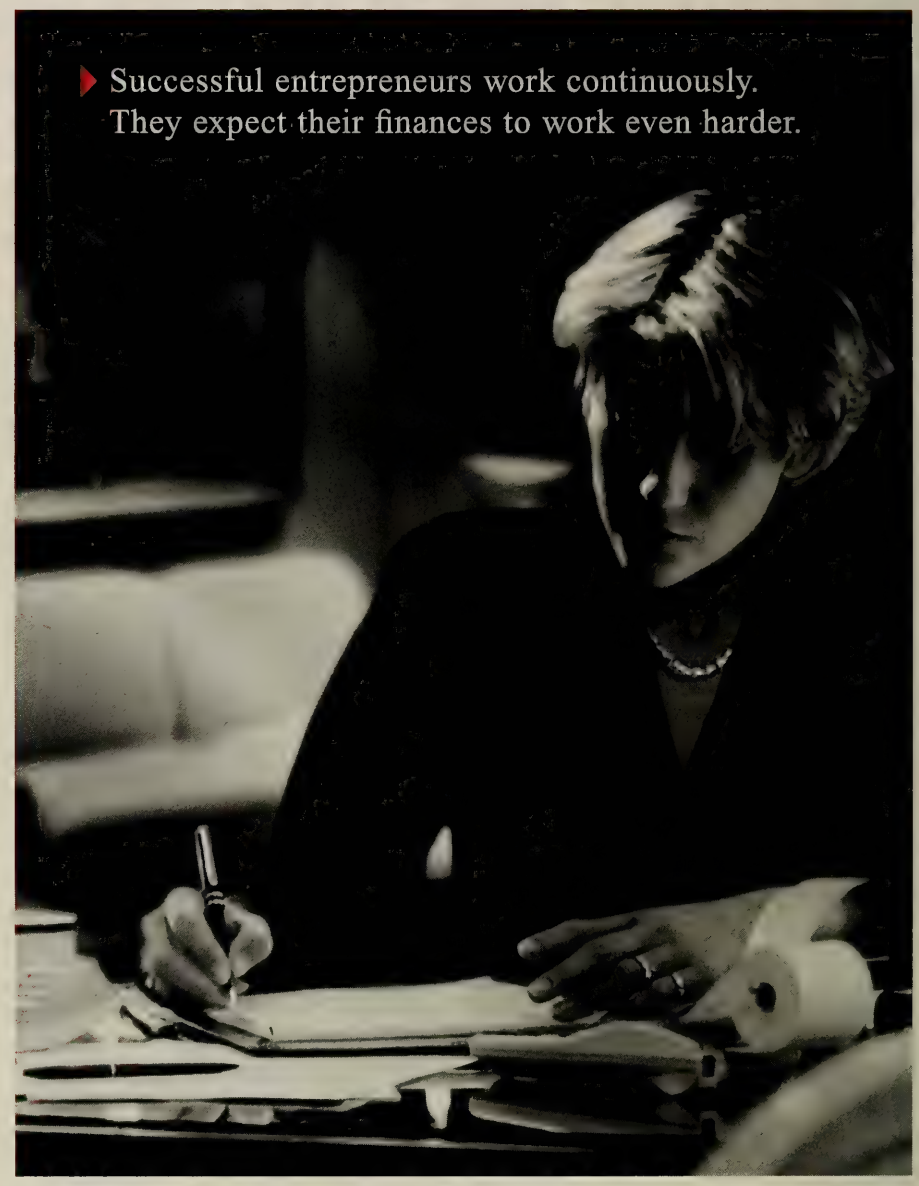

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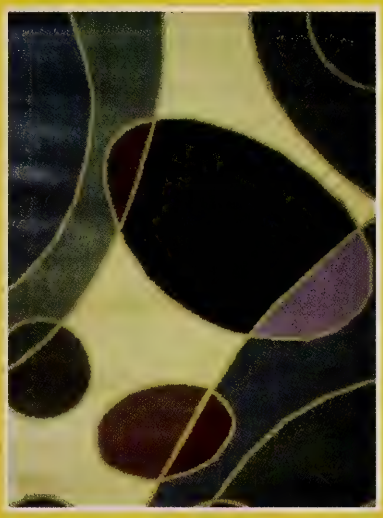

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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BOSTON SYMPHONY ORCHESTRA 2002-2003

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Music Director Laureate

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Concertmaster
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Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

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Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

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David H. and Edith C. Howie chair, fully funded in perpetuity

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Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
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*Wendy Putnam
*Xin Ding

Violas

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Charles S. Dana chair, endowed in perpetuity in 1970

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Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

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Lois and Harlan Anderson chair, fully funded in perpetuity

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Burton Fine
Ronald Wilkison
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Cellos

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Assistant Principal
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Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

‡Luis Leguía
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*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

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Principal
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
° On leave
§ Substitute player

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

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Principal
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°Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

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Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones
Ronald Barron
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J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
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BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro –
Thunderstorm. Allegro –
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

INTERMISSION

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

STRAVINSKY *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth

Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice

Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

The performance on Tuesday, October 8, 2002, is supported by a generous gift from the Nathan R. Miller Family, given in honor of Seiji Ozawa.

The evening concerts will end about 9:50 and the afternoon concert about 3:20.

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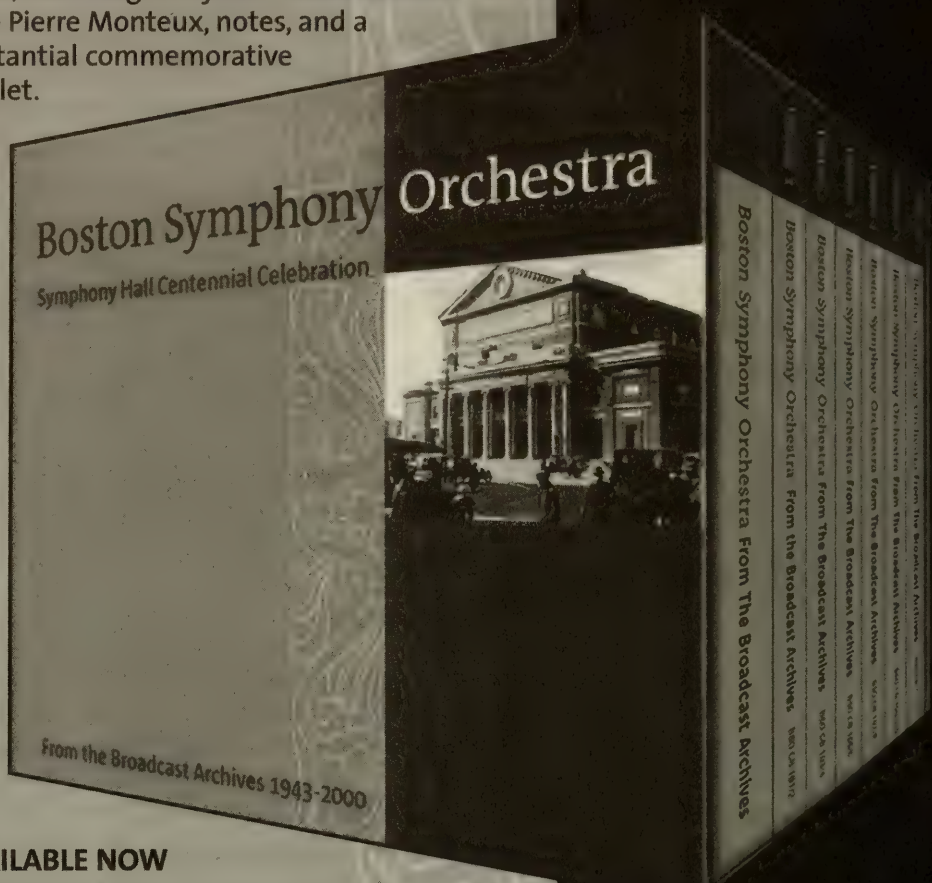

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Ludwig van Beethoven
Symphony No. 6 in F, Opus 68, *Pastoral*

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on December 22, 1808, at the Theater an der Wien in Vienna. The first American performance took place in Philadelphia on November 26, 1829, at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on January 15, 1842. Forty years later the Boston Symphony Orchestra played the Pastoral Symphony under Georg Henschel in its inaugural season, on January 6 and 7, 1882. Since then the BSO has performed it under the baton of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, Leonard Bernstein, Ferdinand Leitner, Klaus Tennstedt, Seiji Ozawa (including the most recent subscription performances, in October 1998), Michael Tilson Thomas, Klaus Tennstedt, Bernard Haitink, Kurt Sanderling, Sir Simon Rattle, and Hugh Wolff (the most recent Tanglewood performance, on July 27, 2001). The symphony is scored for two flutes and piccolo, two each of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.

It is common that the circumstances of a work's creation and the work itself take shape in antipathetic ways. So it was with Beethoven's Sixth Symphony, titled *Pastoral*. This work of placid and artless charm, mesmerizing as a midsummer day, involved the composer in as much labor and uncertainty as anything else he wrote. Its very conception led him on a protracted battle with himself. As is so often the case with artists, in the *Pastoral*, simple didn't come easy.

Beethoven began the project determined to create a piece on the theme of a visit to the country, decked out with dancing peasants, babbling brook, and raging thunderstorm. At the same time, Beethoven rather deplored illustrative music, as did most cognoscenti of the time. The age saw many popular works depicting battles, shepherds, birds, baying hounds, and so on, and sophisticated listeners found them on the whole tacky. Even the descriptive moments in Haydn's much-loved oratorios *The Creation* and *The Seasons* (including birds flying and singing, crickets chirping, a brook, a storm) attracted a good deal of critical disdain, in which Beethoven joined: said a pupil, "He frequently laughed at musical paintings and scolded trivialities of this sort. Haydn's 'Creation' and 'The Seasons' were frequently ridiculed." Haydn himself dismissed some of his own tone-painting as "Frenchified trash."

So why did Beethoven take up such a work fraught with potential for cliché and triviality, and why did he place the piece among his symphonies, which were the crown of his works? After all, he wrote plenty of potboilers including the gloriously trashy *Battle Symphony*. But he did not place such things among his real symphonies and did not give them the months of labor the *Pastoral* cost him—130 surviving pages of sketches, the most extensive that survive for any of his instrumental works.

As usual, Beethoven did not explain his motivation, but some of it seems clear

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enough. His feeling for nature was one of the abiding passions of his life. "No one can love the country as much as I do," he wrote. "For surely woods, trees, and rocks produce the echo which man desires to hear." He means an echo of all creation, a yearning for the divine. Walking, especially in the country, was an essential element of his creative process. Always when on the move he carried a sketchbook in which to jot down ideas. One of those ideas, from around summer 1803, was a babbling figure marked "Murmur of the brook." First the figure is in treble clef, then in bass, with the note, "The bigger the brook, the deeper the tone." Probably it was written on the spot, attempting to turn the sound of the brook directly into music. It is generally surmised that this sketch from 1803 was the first idea in the direction of the *Pastoral* Symphony that took shape five years later. Surely the symphony was written as his testament to nature as a prime inspiration of his spirit and his art, and to spread that faith wider in the world.

An 1854 lithograph of Beethoven composing the "Pastoral" Symphony

That is motivation enough, but there was more. Ironically, some of the impetus surely had to do with Haydn, *The Seasons,* and *The Creation.* For all the carping those oratorios received from Beethoven, Haydn, and others, they were a virtual cult in Vienna in those years, the peerless musical works about nature. It appears that Beethoven wanted to challenge the primacy of Haydn's oratorios, but chose to take on his old teacher on the turf Beethoven had made particularly his own: the symphony. Nature in the *Pastoral* would be his answer to nature in Haydn. Preferably, an answer without Frenchified trash.

A final motivation figures in. With Beethoven the expressive and the technical always worked together, and in the *Pastoral* the technical challenge was daunting. When he came to the piece Beethoven had created a bold new scale of drama in the forms and genres he inherited from Haydn and Mozart. He filled sonata form and the other models with unprecedented intensity, individuality, contrast, even violence—as in the raging Fifth Symphony, written alongside the *Pastoral* and premiered on the same legendary 1808 concert. The game of the *Pastoral* is to turn the familiar forms in the opposite direction: an anti-violent, anti-contrast, anti-dramatic work. Is there any other symphony in which the first-movement sonata-form development section creates no tension whatever, but simply spins out calmly and beautifully, without surprises, without a minor key, virtually without a minor chord?

Of course, into this halcyon tableau enters one great interruption, exception, bombshell: the fourth-movement "Storm," which is made of the most tumultuous harmonies and gestures available in Beethoven's language. The prime challenges of this symphony were to create long stretches of expressively and gesturally static music without becoming boring, and to join that seamlessly to an episode of hair-raising violence. This is a supremely difficult feat—therefore one to get Beethoven's creative juices flowing.

Beyond the shaping of the music, in which subtleties of timing and gesture are all, Beethoven waged an interior battle over the matter of tone-painting. In the sketches

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as he noted ideas toward titles for the movements, he repeatedly cautioned himself: "One leaves it to the listener to discover the situation.... Also without descriptions the whole will be perceived more as feeling than tone painting.... Who treasures any idea of country life can discover for himself what the author intends.... All tone painting in instrumental music loses its quality if it's pushed too far." To the contrary, the musical sketches have delightfully specific annotations: "Thunder bass." "Lightning." "Rather idyllic." And of course the second movement ends with literal-as-possible birdcalls, where he pushes tone painting about as far as it goes.

First movement: "Awakening of happy feelings on arrival in the country." This work so fraught with the risk of cliché starts off with a little lilting tune and establishes itself as unmistakably pastoral, yet utterly new. We immediately hear Beethoven's main method: wisps of tune turn over and over, the opening themelet unchanging for ten bars in a row on the first page. A later age, rediscovering the hypnotic effect of repetition, would call this kind of music Minimalism. We are placed into a sunny, lazy morning the country. Themes spin out effortlessly, however much effort they cost the composer, and the mood never departs from good cheer or the music from its simple ideas. No shadows, no griefs: bliss.

Second movement: "Scene by the Brook." Afternoon. Where the first movement lilts, this one murmurs and flows. Again, no tension despite the presence of usually tension-filled sonata form. At the end, Beethoven labels the birdcalls in the score so everybody will know which is nightingale, quail, and cuckoo.

"Merry Gathering of Peasants." Say, late afternoon after the day's work. This is meanwhile the third-movement scherzo one expects in a symphony, with the expected gestures and formal layout. But it is an interrupted form, because this movement has the job of preparing the storm. It begins cheerfully as ever, and its second theme introduces a parody of a village wind band with soloists who can't find the beat and a bassoonist who tries to get them back on it. The expected "Trio" section of this scherzo is a driving, stamping two-beat peasant dance—and the necessary transition, because even if it's in a major key this dance is more intense than anything we've heard. On the verge, one might say, of stormy.

The opening of the scherzo returns in due order, but this time it is cut short by a sudden, distant tremolo: "thunder bass." There is a moment of emptiness, a smattering of rain, and then with a crash the storm is on us. This is wild music for its day, not just

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minor-key but dissonant, roaring, harmonically ambiguous. One can note the specifics of thunder and lightning or just let it wash over, which it does briskly.

Then the fifth movement, though not really because the "Storm" serves as an extended introduction to the finale (and/or a second scherzo). Thus Beethoven here as in his other symphonies does not essentially violate the traditional four-movement pattern. The title is "Joyful and Grateful Feelings After the Storm," and it unfolds as rondo-ish variations—something of a hybrid form, in any case less dramatic and tension-filled than Beethoven's sonata-form finales. Earlier sketches for the title show that the gratefulness is to God, and so this is a partly hymnlike, partly folk-like song of thanks, most of it based on the gentle horn call of the opening. We are back in the halcyon, in the evening after the storm; it is a happy ending with a new spiritual earnestness illuminating the gently wandering course of the music.

In the end, Beethoven had his pictures and transcended them too. The operative ideas remain the cautions in the sketchbook: "More feeling than tone painting," and elsewhere, "Arrival in the country. Effect on the soul." For all its lovely tableaus, the *Pastoral* is more interior monologue than illustration, a play of placid light and shade and storm across the souls of composer and listener.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Johannes Brahms: A Biography*, *Charles Ives: A Life With Music*, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

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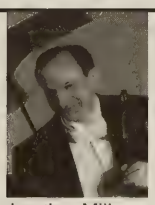

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Igor Stravinsky
La Sacre du printemps, Pictures from pagan Russia

Igor Fedorovich Stravinsky was born at Oranienbaum, Russia (now Lomonosov in the Northwest Petersburg Region of Russia) on June 18, 1882, and died in New York City on April 6, 1971. Le Sacre du printemps *(*The Rite of Spring*) was formally commissioned by Sergei Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately. He finished Part I by early January 1912 and completed the sketch score on November 17 "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet with Pierre Monteux conducting on May 29, 1913. Leopold Stokowski led the first American performance on March 3, 1922, with the Philadelphia Orchestra. Pierre Monteux conducted the first Boston Symphony Orchestra performances on January 25 and 26, 1924; he also led the BSO in the first New York performance that January 31. Since then the BSO has also played* Le Sacre du printemps *under Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar de Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, Seiji Ozawa (including the most recent subscription performances, in February 1999), Charles Dutoit, Gennady Rozhdestvensky, Leonard Slatkin, Bernard Haitink, and James Conlon (the BSO's most recent Tanglewood performance, on July 19, 1997, though Robert Spano led the work as part of the TMC Orchestra's Leonard Bernstein Memorial Concert at Tanglewood on August 1, 1998). The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Almost singlehandedly responsible for revealing the riches of Russian art, music, theater, and ballet to the world at large, Sergei Diaghilev was without question the most influential impresario of the 20th century. Having first arranged a Russian art exhibit in Paris in 1906, he followed up with a series of concerts of Russian music and then Mussorgsky's powerful opera, *Boris Godunov*. In a particularly bold move, in 1909 he traveled to Paris with a complete troupe of set designers, costumers, choreographers, dancers, and composers to introduce the French to Russian ballet. The artistic world would never be quite the same.

Although not a performing artist himself, Diaghilev had the uncanny ability to find and nurture artistic talent. Indeed, his ballet troupe included such luminaries as choreographers Mikhail Fokine and Vaslav Nijinsky, set designers Leon Bakst and Alexandre Benois, and the 27-year-old composer, Igor Stravinsky. Diaghilev had first come in contact with Stravinsky in 1909, when he attended the premiere of two of the composer's most dazzling orchestral works, *Scherzo fantastique* and *Fireworks*. Recognizing an original voice, Diaghilev immediately invited the composer to join his company. Thus began one of the most fruitful artistic collaborations of the last century.

Stravinsky's first ballet for Diaghilev was *The Firebird* (*L'Oiseau de feu*), based on a Russian fairy story and choreographed by Mikhail Fokine. Collaborating closely with all the other artists involved in the project, he completed the score in a mere seven months. Narrative, choreography, set design, and costumes all developed in tandem

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with the music, establishing a collaborative pattern that would be repeated again and again throughout Stravinsky's career. *Firebird* garnered rave reviews when it was premiered in Paris in June 1910 and added Stravinsky's name to the vocabulary of the Parisian artistic community.

The musical language of *Firebird* is firmly rooted in 19th-century melodic and harmonic practice, but there are moments where we catch a glimpse of procedures that Stravinsky would employ in his later scores. Particularly notable are his use of exotic scales to represent the story's magical dimension and his subtle handling of syncopation and cross accents. In addition, Stravinsky required what he himself called a "wastefully large" orchestra (including an independent stage band, three harps, and a huge percussion section) to create brilliant, often breathtaking effects. Little wonder that *Firebird* remains one of Stravinsky's most popular scores today.

Stravinsky's next ballet for Diaghilev, *Petrushka* (1911), was a collaboration with Alexandre Benois. As Stravinsky explained, "in composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life." Stravinsky's sensitivity to the coordination of music and choreography, already evident in *Firebird*, became even more finely tuned just as the movements and emotions of the characters found perfect expres-

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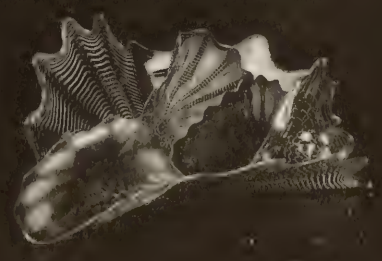

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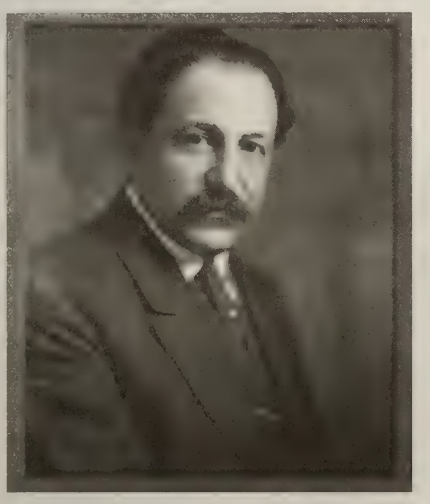
sion in the music. The orchestra is leaner than before, but Stravinsky compensated with unusual combinations of instruments, including the piano, a newcomer to the symphony orchestra. In the first tableau, Stravinsky depicts the bustle of a pre-Lenten Russian fair by juxtaposing colorful blocks of musical material, often abruptly shifting from one to another. Stravinsky once said that "the success of *Petrushka* was good for me in that it gave me the absolute conviction of my ear." It was, however, with the next ballet, *Le Sacre du printemps*, that Stravinsky's place as the foremost composer of his day was secured.

While Paris eagerly awaited his next ballet, Stravinsky took two years to prepare the work, his most daring score to date. As with *Petrushka,* the impetus for composition was a visual image. In 1911, Stravinsky had a fleeting vision of a young girl dancing herself to death while surrounded by village elders in a pagan Russian ritual. He then turned to his friend, Nikolai Roerich, a painter and noted scholar in ancient Russian rites, and together they worked at a depiction of the ancient ritual that had attracted Stravinsky so profoundly. Having grown up in St. Petersburg, Stravinsky remembered the cracking of the ice over the rivers when spring arrived and the din that reverberated throughout the city. For him, the coming of spring was a violent occurrence: it seemed "to begin in an hour and was like the whole earth cracking."



Pierre Monteux, who led the premiere of "Le Sacre du printemps" in 1913 and was music director of the Boston Symphony Orchestra from 1919 to 1924

Roerich and Stravinsky divided the ballet into two parts, each beginning with an introduction. The action of the ballet was meant to depict the actual ritual of sacrifice; to this end, Stravinsky included no mime in the work, only dance. Each half contained a climactic set piece, thereby providing the ballet with two dramatic high points, and allowing for innovative and daring choreography. Vaslav Nijinsky, the star dancer in the Ballets Russes, and well known to Parisian audiences for his controversial roles (most notably the faun in Debussy's *Prélude à l'Apres midi d'un faune*), was asked to choreograph the ballet. After intensive rehearsals, at which both choreographer and composer were present, the piece was ready.

The premiere on May 29, 1913, led by Pierre Monteux at the Théâtre des Champs-

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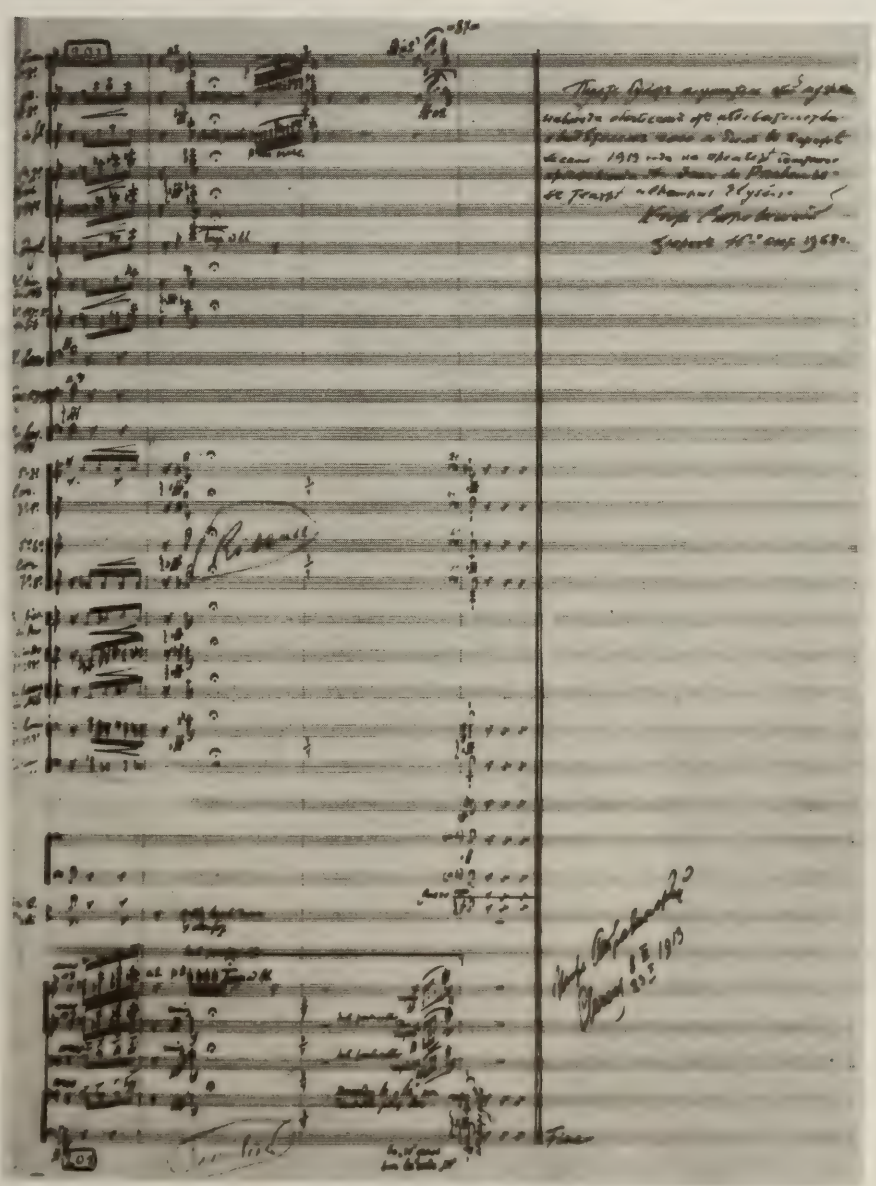
Élysées, precipitated one of the most infamous riots in the history of Western music. During the introduction, even before the curtain rose, members of the audience began to hiss and shout. The strange orchestration and unusual harmonies, with the bassoon in its highest register and unresolved chords supporting the opening melodic line, both contributed to the tension in the theater. At first there were only isolated outbursts of laughter and mild protests, but as the curtain rose revealing a completely new approach to costuming and choreography, the commotion intensified. Once the caterwauling began, it never stopped.

Opposing factions in the audience began to bicker, some calling for the ballet to cease and others for silence so it could continue. Diaghilev attempted to stop the commotion by flicking the lights off and on, managing only to create an even more charged atmosphere. Because of the deafening noise, Nijinsky was forced to scream the count to the dancers while standing on a chair behind the curtain. When violence broke out the police were called in. Stravinsky stormed out of the theater after the performance, furious that his work had not been given a thorough hearing. The next day the riot made the front pages of the Parisian newspapers.



The final page of the full score of "Le Sacre du printemps," March 1913. In October 1968 Stravinsky added an inscription at the upper right, reading in part: "May whoever listens to this music never experience the mockery to which it was subjected and of which I was the witness in the Théâtre des Champs-Élysées, Paris, Spring 1913."

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What caused such a ruckus and why did the new ballet make such a violent impression? Some scholars have suggested that Diaghilev actually instigated the riot through the strategic placement of paid "protestors" in hopes of receiving good press coverage. Even this, however, does not fully explain the audience's violent reaction to the work.

Perhaps the audience was subjected to too much novelty at once, for it was not just the score that displayed an unfamiliar idiom, but also the scenario, the choreography, and even the costumes. In an attempt to depict prehistoric people, Nijinsky introduced gestures as alien to classical ballet as Stravinsky's harmonies were to traditional musical practice. The dancers often stood knock-kneed with toes turned and stomped around flat-footed, leading the outraged audience to think that the art of ballet itself was under siege.

Stravinsky's music drew heavily on folk song, though in later years he often tried to downplay his dependence upon it. Recent research on the *Rite* has uncovered much of this original folk material, though it is sometimes difficult to ascertain exactly what he borrowed. In general, Stravinsky treated the preexistent folk music as raw material, excising and utilizing gestures, melodic fragments, and patterns as he saw fit and, in the process, transforming the original into something entirely new for the ballet. Stravinsky's real interest in these tunes lay in their potential for rhythmic manipulation, a very different procedure from that in *Petrushka*.

What is particularly revolutionary in the *Rite*, then, is not Stravinsky's borrowing of folk song, but his transformation of it. There is an unprecedented use of dissonance in the piece, even though Stravinsky himself said that the use of nine-note chords was not particularly new. The accents and displaced rhythms that he superimposed on these chords, however, made for something genuinely unique. At times, he builds unstable rhythmic cells to which others are gradually added, resulting in a shifting sense of meter. Other composers had used similar techniques, but none with the energy and violence of Stravinsky, who fires these rhythmic cells at the audience in explosive combinations.

The *Rite* was performed in London several weeks after the notorious premiere and was revived in 1920 with new choreography by Massine. Unfortunately, Nijinsky's choreography does not survive, though in 1987 the Joffrey Ballet attempted to reconstruct the original from reminiscences of living witnesses and performers, period photographs, and notations in the score itself—an exercise that received mixed reviews.

By the 1930s, the *Rite* was often performed as a concert piece and has since remained a staple of the orchestral repertory, maintaining its power and savage beauty despite the absence of dancers. Time has not dulled its cutting-edge quality. Indeed, the *Rite* sounds new, even to our 21st-century ears. What was originally interpreted in 1913 as an attack on art in fact represented a daring vision of what art could say and how it could say it.

—Elizabeth Seitz

Elizabeth Seitz teaches at Boston University and the New England Conservatory of Music. She received her doctorate from Boston University in 1995, with a dissertation on the early works of Manuel de Falla and his relationship to the Impressionist movement. Ms. Seitz's interests range from Schubert to Tito Puente. She has lectured widely on these and other topics, including MTV as a cultural force in popular music.

More . . .

The important modern biography of Beethoven is Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). The Harvard-based Beethoven authority Lewis Lockwood's *Beethoven: The Music and the Life* is due for publication in December 2002 (Norton). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Cooper is also the author of *Beethoven* in the Master Musicians series (Oxford). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Other useful treatments of the Beethoven symphonies include George Grove's equally classic, century-old *Beethoven and his Nine Symphonies* (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the *Pastoral* Symphony on a single disc with the Symphony No. 8 (Teldec). Other recordings of the Sixth include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon, preferably the version in his recorded cycle from the early 1960s), Christoph von Dohnányi's with the Cleveland Orchestra (Telarc, with the *Leonore* Overture No. 3), George Szell's with the Cleveland Orchestra (Sony Classical, with the Symphony No. 1 and *Egmont* Overture), and David Zinman's with the Tonhalle Orchestra of Zurich (Arte Nova, with the Symphony No. 5

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or in Zinman's budget-priced complete set of the nine Beethoven symphonies). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). The Boston Symphony Orchestra recorded the *Pastoral* Symphony with Charles Munch in 1955 and with Erich Leinsdorf in 1969 (RCA). Classic accounts include Arturo Toscanini's with the NBC Symphony (RCA) and BBC Symphony (Dutton), and Wilhelm Furtwängler's with the Vienna Philharmonic (EMI, though "live" concert performances from 1947 and 1954 with the Berlin Philharmonic are arguably preferable). Bruno Walter's 1936 recording with the Vienna Philharmonic—Walter's first complete recording of a Beethoven symphony—was recently reissued as part of a two-disc set devoted to that conductor in the series "Great Conductors of the 20th Century" (IMG Artists/EMI).

Eric Walter White, author of the crucial reference volume *Stravinsky: The Composer and his Works* (University of California), also provided the excellent Stravinsky article for the 1980 edition of The New Grove Dictionary of Music and Musicians; this was reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). The Stravinsky article in the expanded second edition (2001) of The New Grove is by Stephen Walsh, whose recent *Stravinsky–A Creative Spring: Russia and France 1882-1934* is the first installment of a projected two-volume biography (Norton). The most comprehensive historical and analytical study of *Le Sacre du printemps* is Peter Hill's *Stravinsky: The Rite of Spring* (Cambridge University Press). The most recent biography is Charles Joseph's *Stravinsky Inside Out*, which challenges some of the popular myths surrounding the composer (Yale University Press). Still more recent is Joseph's *Stravinsky and Balanchine*, which studies the relationship between those two collaborators (also Yale University Press). Two other readily available biographies are Michael Oliver's *Igor Stravinsky* in the wonderfully illustrated series "20th-Century

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Composers" (Phaidon paperback) and Neil Wenborn's *Stravinsky* in the series "Illustrated Lives of the Great Composers" (Omnibus Press). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). *The Cambridge Companion to Stravinsky*, edited by Jonathan Cross, is due early next year; this will include various essays on the composer's life and works (Cambridge University Press). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s (University of California).

The Boston Symphony Orchestra has made three recordings of *Le Sacre du printemps*: famously in 1951 for RCA with Pierre Monteux, conductor of the 1913 premiere; then later with Michael Tilson Thomas in 1972 for Deutsche Grammophon and Seiji Ozawa in 1979 for Philips. The recordings by Monteux and Tilson Thomas have shown up on compact disc, though domestic availability these days of most anything remains an issue. Stravinsky himself recorded *Le Sacre du printemps* with the Columbia Symphony Orchestra in 1960 (CBS/Sony). Rafael Frühbeck de Burgos's recording of *Le Sacre* with the New Philharmonia Orchestra has been transferred to compact disc (Royal Long Players). Recent recordings by Valery Gergiev with the Kirov Theater Orchestra (Philips) and by Daniel Barenboim with the Chicago Symphony Orchestra (Teldec) have been well-received. Other recordings of interest include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), James Levine's with the Metropolitan Opera Orchestra (Deutsche Grammophon), and Esa-Pekka Salonen's with the Philharmonia Orchestra (Sony Classical). Benjamin Zander's recording with the Boston Philharmonic pairs the orchestral version of *Le Sacre* with the composer's own two-piano arrangement (IMP Masters). An interesting reissue pairs the great Russian-born conductor Igor Markevitch's two recordings of *Le Sacre*, both with the Philharmonia Orchestra—in monaural from 1951 and in stereo from 1959—on a single disc (Testament). Also worth investigating is a recently issued "live" concert performance from August 1962 with Markevitch conducting the London Symphony Orchestra in Edinburgh (BBC Legends).

—Marc Mandel

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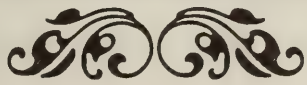
Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. He has served as general music director of the Rundfunkorchester Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of the Deutsche Oper Berlin, Vienna Symphony, Bilbao Orchestra, National Symphony Orchestra of Spain (for sixteen years), the Düsseldorfer Symphoniker, and the Montreal Symphony. For many seasons, he also was principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo. He is the newly named principal conductor of the Orchestra Sinfonica Nazionale della RAI in Turin. Rafael Frühbeck de Burgos has conducted virtually all of the major orchestras in the United States and Canada. He is a regular guest conductor with most of the major European ensembles, including all the London orchestras, the Berlin, Munich, and Hamburg Philharmonic Orchestras, the German Radio Orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London (to Japan, Israel, France, Belgium, Spain, and Switzerland), the London Symphony Orchestra (to Italy), the National Orchestra of Madrid (to Germany, Italy, France, Japan, and Hong Kong), and the Swedish Radio Orchestra (to Germany, Austria, Switzerland, and East Germany). He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. Future and recent engagements in North America include concerts with the Philadelphia Orchestra, and the Pittsburgh, National, Cincinnati, and Montreal symphony orchestras. Rafael Frühbeck de Burgos has recorded extensively for EMI, Decca, Deutsche Grammophon, Spanish Columbia, and Orfeo. Several of his recordings are considered to be classics, including his interpretations of Mendelssohn's *Elijah* and *St. Paul*, Mozart's *Requiem*, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla, including *Atlántida* and *La vida breve*. Rafael Frühbeck de Burgos made his Boston Symphony debut in 1971, returning to the Boston Symphony podium for Tanglewood appearances in 2000 and 2001, and for two concerts to open this past summer's Tanglewood season. Last week he opened the BSO's 122nd season with two performances of Verdi's Requiem.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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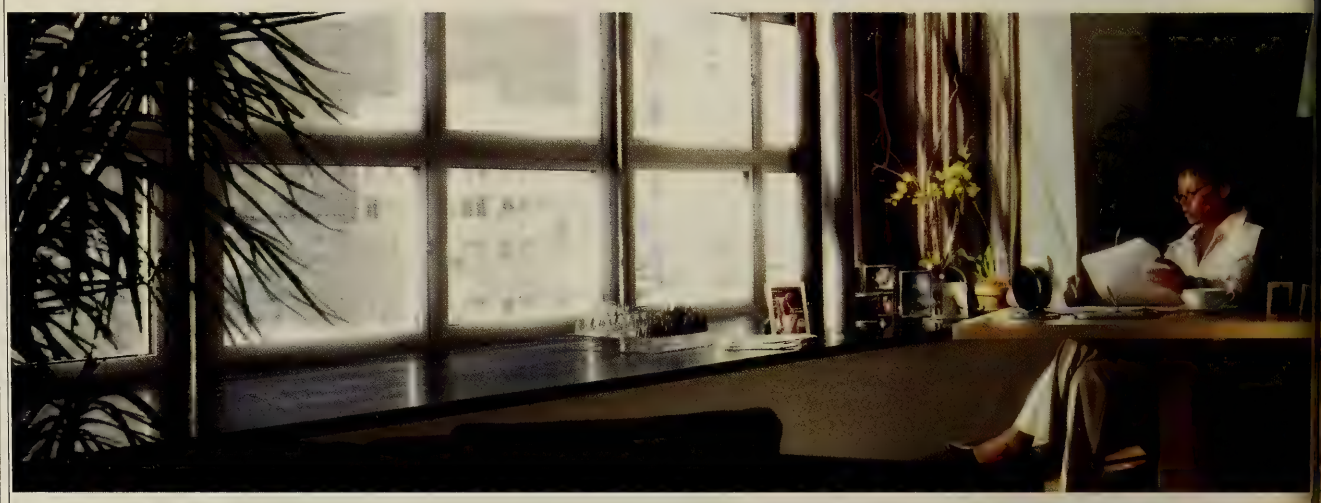

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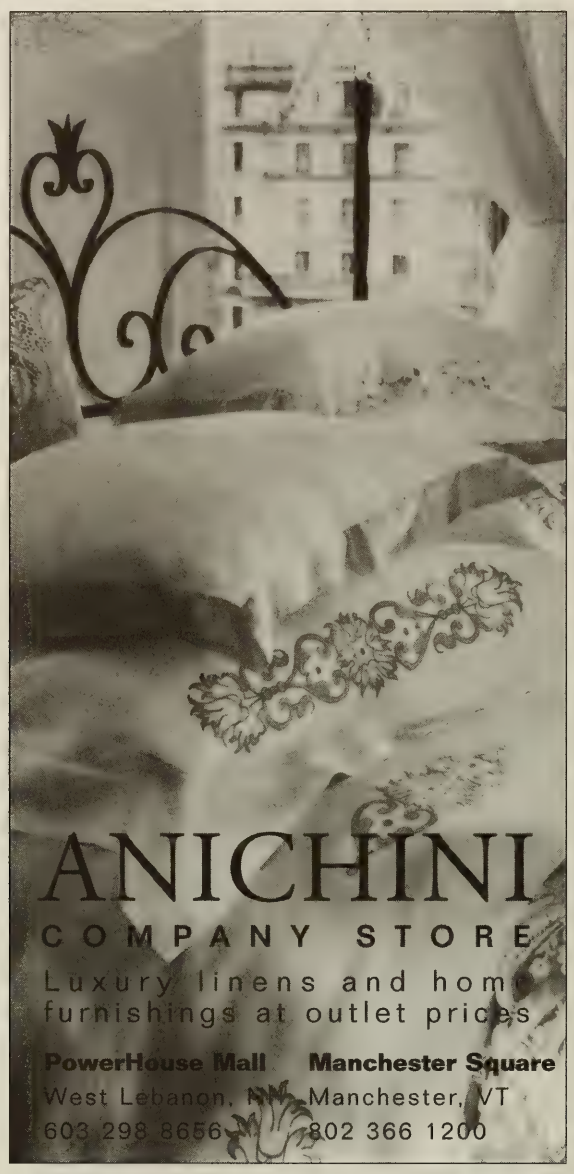

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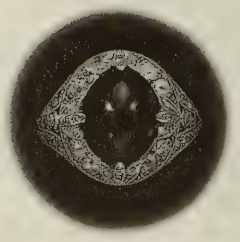

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NEXT PROGRAM. . .

Thursday, October 10, at 8
Friday, October 11, at 1:30
Saturday, October 12, at 8
Tuesday, October 15, at 8

Pre-Concert Talks by Helen Greenwald, New England Conservatory of Music

SIR ANDREW DAVIS conducting

WEIR — *Moon and Star* (American premiere)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

RAVEL — Piano Concerto in G

Allegramente
Adagio assai
Presto

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INTERMISSION

PROKOFIEV — *Alexander Nevsky*, Opus 78, Cantata for mixed chorus and orchestra, with mezzo-soprano (Words by V. Lugovskoy and S. Prokofiev)

Russia Beneath the Yoke of the Mongols
Song about Alexander Nevsky
The Crusaders in Pskov
"Arise, People of Russia"
The Battle on the Ice
The Field of the Dead
Alexander's Entry into Pskov

NANCY MAULTSBY, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Sergei Prokofiev's score for the epic 1938 film *Alexander Nevsky* by the great Russian director Sergei Eisenstein evokes through music the life and political world of the 13th-century Russian prince. For the concert hall, Prokofiev expanded the original instrumentation to create this dramatic cantata, here featuring American mezzo-soprano Nancy Maultsby and the Tanglewood Festival Chorus, which is also featured in *Moon and Star* by the British composer and Tanglewood Music Center alumna Judith Weir. Inspired by a poem of Emily Dickinson, *Moon and Star* here receives its first American performances, under returning guest conductor Sir Andrew Davis, who gave the world premiere at the BBC Proms in August 1995. Also returning to Symphony Hall for these concerts, as soloist in Ravel's jazz-inflected Piano Concerto in G, is pianist Pierre-Laurent Aimard, who is acclaimed for his performances of the French keyboard repertoire.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'D'—October 10, 8-9:55
Friday 'A'—October 11, 1:30-3:25
Saturday 'A'—October 12, 8-9:55
Tuesday 'C'—October 15, 8-9:55

SIR ANDREW DAVIS conducting
PIERRE-LAURENT AIMARD, piano
NANCY MAULTSBY, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

WEIR	*Moon and Star* (American premiere)
RAVEL	Piano Concerto in G
PROKOFIEV	*Alexander Nevsky*, Cantata

Thursday 'B'—October 17, 8-10:05
Friday 'B'—October 18, 1:30-3:35
Saturday 'B'—October 19, 8-10:05

ROBERTO ABBADO conducting
MITSUKO UCHIDA, piano

HENZE	*Scorribanda Sinfonica* (American premiere)
MOZART	Piano Concerto No. 21 in C, K.467
RACHMANINOFF	Symphony No. 3

Tuesday 'B'—October 22, 8-10

ROBERTO ABBADO conducting
STEFAN JACKIW, violin

HENZE	*Scorribanda Sinfonica* (American premiere)
MENDELSSOHN	Violin Concerto
RACHMANINOFF	Symphony No. 3

Thursday, October 24, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—October 24, 8-10:05
Friday Evening—October 25, 8-10:05
Tuesday 'C'—October 29, 8-10:05

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin
STEVEN ANSELL, viola

HAYDN	Symphony No. 102
MOZART	*Sinfonia concertante* in E-flat for violin, viola, and orchestra, K.364
BEETHOVEN	Symphony No. 7

Saturday, October 26—8-9:50 (Non-Subscription Concert)

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

PREVIN	Violin Concerto
BEETHOVEN	Symphony No. 7

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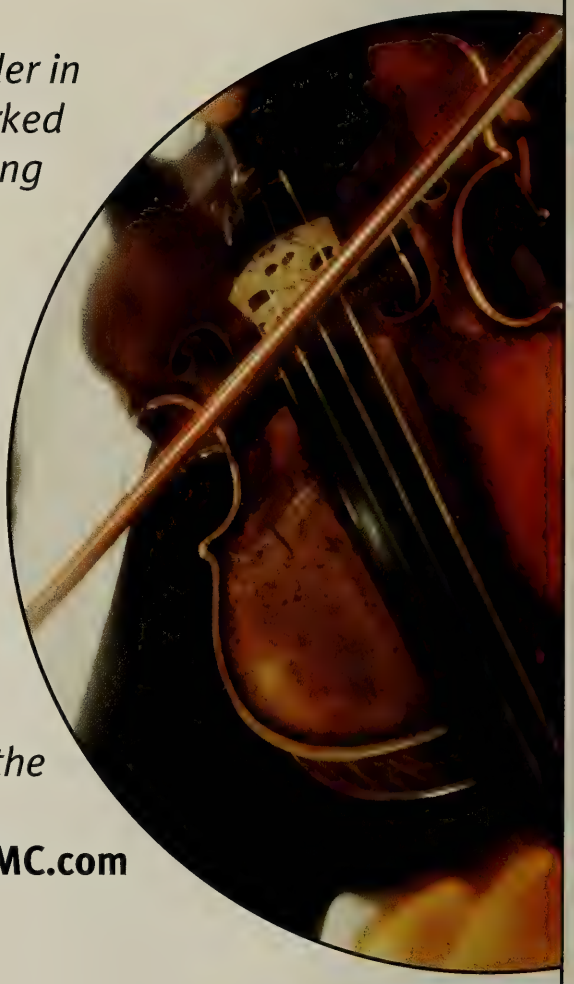

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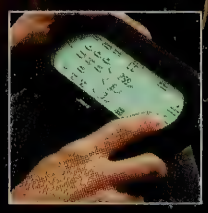

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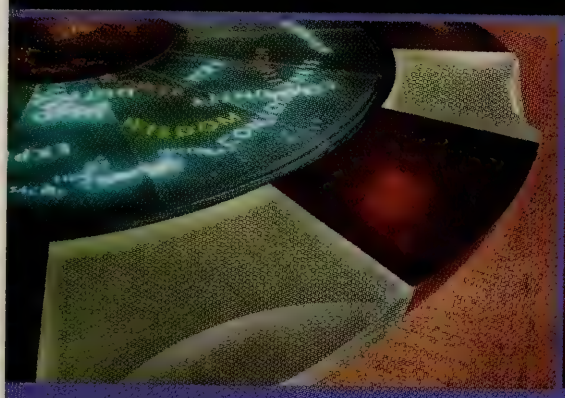

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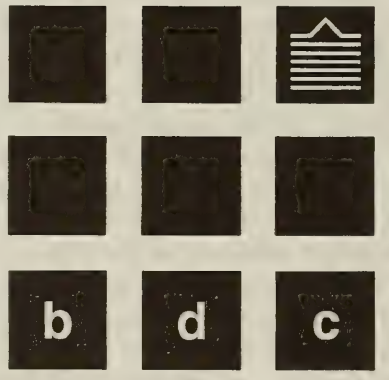
Attention, Friday-afternoon Subscribers:
Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO principal cellist Jules Eskin is soloist in the Dvořák Cello Concerto with former BSO Assistant Concertmaster Max Hobart leading the Civic Symphony Orchestra of Boston on Sunday, October 20, at 3 p.m. at Regis College, on a program also including Schumann's Symphony No. 3, *Rhenish*. Tickets are $20 and $25. For more information call the Regis College box office at (781) 768-7070 or visit www.csob.org.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, opens its 2002-03 season on Sunday, October 27, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, with music of Augusta Read Thomas (*Passion Prayers*, featuring BSO cellist Joel Moerschel), Sebastian Currier, and Tod Machover. Soprano Susan Narucki is also featured in



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this program. Tickets are $20 (with discounts for students and seniors). For more information visit info@collagenewmusic.org or call (617) 325-5200.

Book Signing at the Symphony Shop, October 18 and 19, 2002: "Toscanini: The NBC Years"

The well-known Toscanini authority Mortimer H. Frank will be signing copies of his recent acclaimed book, "Toscanini: The NBC Years,"at the Symphony Shop on Friday and Saturday, October 18 and 19. The first book to draw upon all the archival recordings of Toscanini's NBC Symphony broadcasts, "Toscanini: The NBC Years" includes, among other things, a history of the NBC Symphony, season-by-season discussions, repertory lists and performance evaluations, a discography, and insights into the conductor's musicianship and place in history. Mr. Frank, a former curator of the Toscanini archive at Wave Hill and now teaching at the Juilliard School, will be at the Symphony Shop on Friday afternoon, October 18, before and after the concert and during intermission, and on Saturday, October 19, before the concert and during intermission.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

Symphony Hall Tours

During the 2001-02 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Helen M. Greenwald of the New England Conservatory discusses music of Judith Weir, Ravel, and Prokofiev. Next week, BSO Director of Program Publications Marc Mandel discusses music of Henze, Mozart, Rachmaninoff, and Mendelssohn (October 17-22). Later in the month, Elizabeth Seitz of Boston University and the New England Conservatory discusses Haydn, Mozart, and Beethoven (October 24, 25, and 29) and BSO Publications Associate Robert Kirzinger discusses music of André Previn and Beethoven (October 26).

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

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A Brief History of the Boston Symphony Orchestra

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

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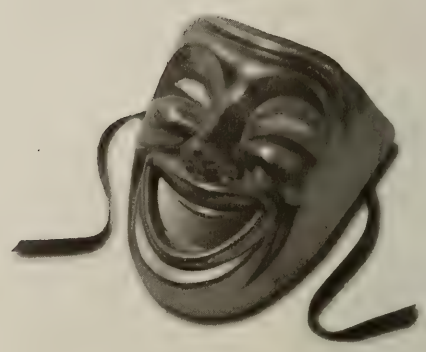

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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continues during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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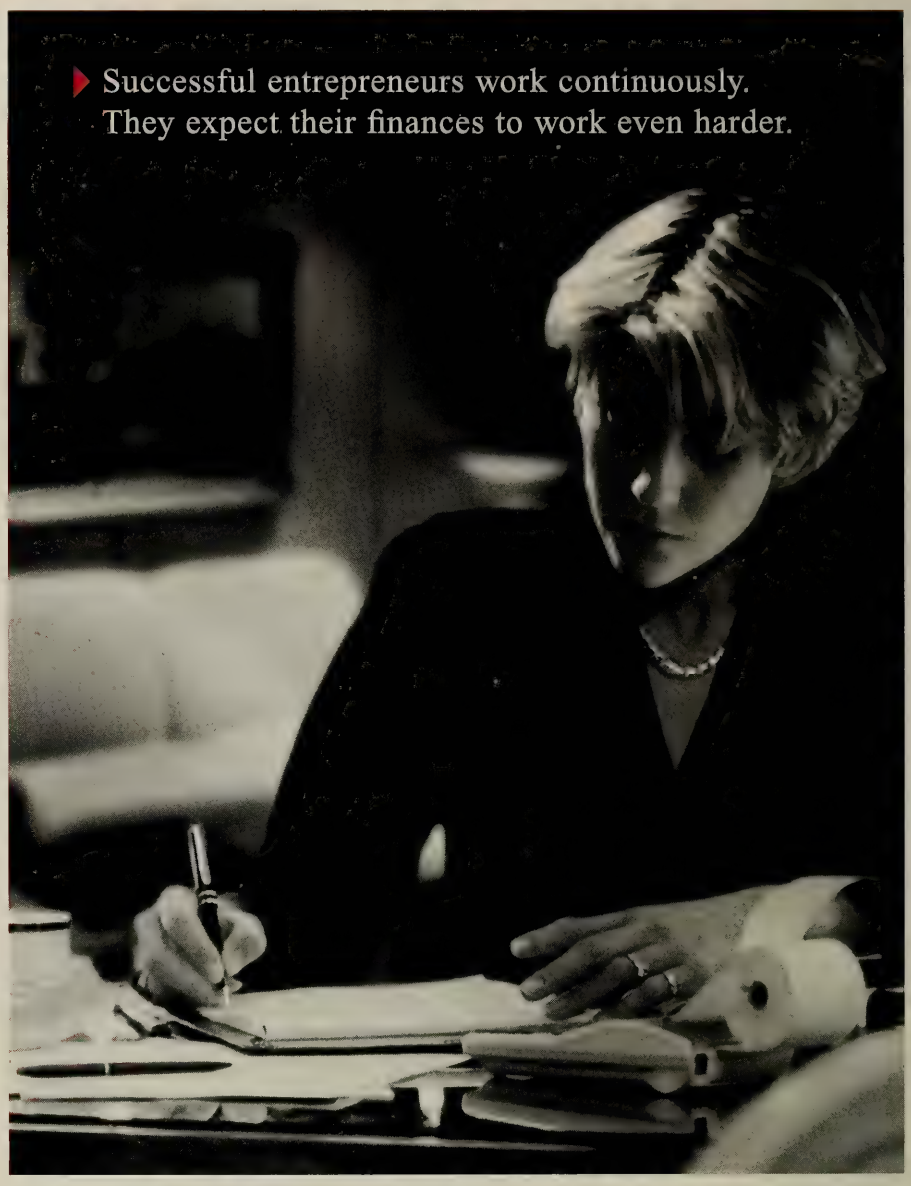

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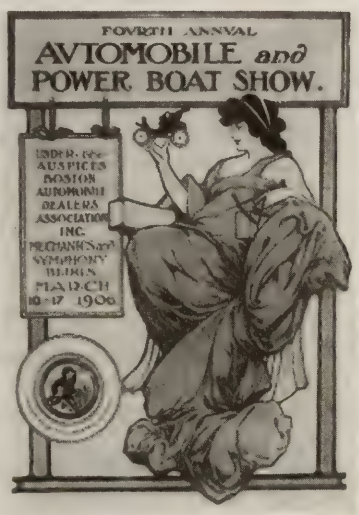
installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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BOSTON SYMPHONY ORCHESTRA 2002-2003

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WEIR — *Moon and Star*
(American premiere)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Emily Dickinson's poem is printed on page 27.

RAVEL — Piano Concerto in G

Allegramente
Adagio assai
Presto

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The evening concerts will end about 9:55 and the afternoon concert about 3:25.

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Russia Beneath the Yoke of the Mongols
Song about Alexander Nevsky
The Crusaders in Pskov
"Arise, People of Russia"
The Battle on the Ice
The Field of the Dead
Alexander's Entry into Pskov

NANCY MAULTSBY, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 43.

The Thursday concert is dedicated as a tribute to the life and mission of Daniel Pearl, the American journalist who was kidnapped and murdered this year in Pakistan, and whose 39th birthday falls on October 10, 2002. It is part of a worldwide Music Day in which music lovers from around the world take a united stand for tolerance, humanity, and friendship. Mr. Pearl was a talented violinist, fiddler, and mandolin player for whom music was an essential form of expression, and through his passion for which he formed new connections and friendships wherever he lived. He left behind a long trail of musician-friends—stretching from Los Angeles to Hong Kong, via Boston, Atlanta, Washington, London, Paris, Tel Aviv, Mumbai, Goa, Bangkok, Beijing, and many other locations in Europe and the United States—along which musical events are taking place today, communicating a message of hope to people around the globe.

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Judith Weir
Moon and Star, for orchestra and chorus

Judith Weir was born in Cambridge, England, to an Aberdeenshire family, on May 11, 1954, and now lives in London. Moon and Star *(composed 1994-95) was commissioned by the BBC for the 1995 Henry Wood Promenade Concerts; the first performance took place at the Royal Albert Hall, London, on August 11, 1995, with the BBC Symphony Orchestra and the BBC Singers conducted by Andrew Davis. This week's performances by the Boston Symphony Orchestra mark the work's American premiere. Previously the Boston Symphony has presented Weir's "Music, Untangled" (a BSO commission marking the 50th anniversary of the Tanglewood Music Center; premiered on August 3, 1991, with Grant Llewellyn conducting) and "Natural History" (another BSO commission, premiered in January 1999 with Simon Rattle conducting and Dawn Upshaw as soloist).* Moon and Star *is scored for three flutes (all doubling piccolo), two oboes, English horn, three clarinets, three bassoons, four horns, three trumpets, piccolo trumpet, three trombones, tuba, percussion (three players: three glockenspiels, crotales, tubular bells, marimba, vibraphone), piano, double chorus, and strings. The duration of* Moon and Star *is approximately fifteen minutes.*

In a British nation known for meteoric talents, Judith Weir's career had something of a slow build, even if her growth was nurtured and observed at the highest levels. After informal study in her teens with John Tavener (who lived not far from the Weir family in London), she read music at King's College, Cambridge, where she studied with the iconoclastic neo-Romantic composer Robin Holloway. In the middle of her Cambridge years came a summer fellowship to the composition class at Tanglewood, led by the formidable Gunther Schuller. Such training made Weir into an international pro, but she is also a citizen of the world in a far deeper sense. Born into an Aberdeen-based family of enthusiastic amateur musicians, she was, she says, "faintly aware" early on of the Scots musical heritage of bagpipe sounds and rhythmic "Scotch snaps," but didn't really engage with it until much later, when, dissatisfied with the melodic content of her music, she made a serious study of the materials and philosophy of folk music in general. (Part of her study led her to Harvard's Milman-Parry Collection of Serbo-Croat folk music, and she also had a stint of computer-music study at the Massachusetts Institute of Technology.)

That study and self-discipline gave Weir's music a sense of melodic contour that seems both simple and sophisticated, elusive and intense: a kind of "folk music" built not simply from a fervently realized ethnic heritage, but (as David Wright has noted) "out of a network of personal associations" that, in a true post-modern spirit, she has created from any culture that interests her. While not avoiding the use of source material from her own Scots background, she has also drawn on ancient Chinese literature, Icelandic sagas, early nineteenth-century German Romanticism, Spanish folk culture, and the radical experiments of John Cage, treating them with a lightness, originality, and profound irony that quietly set her apart from her colleagues. Weir's 20th-century antecedents are clear: Messiaen's rich and rapturous harmonies, Stravinsky's quick, jump-cut phrasings, and Poulenc's gentle wit often mark her work. But she also has a great affection for an older master, Joseph Haydn—the ultimate Enlightenment composer, who even in a serious musical medium of exquisite Classical proportions never lost a subtle sense of humor. The straightforward yet quizzical titles of many of her projects—*Music, Untangled* (commissioned by the BSO for the fiftieth anniversary of the Tanglewood

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Music Center), *The Art of Touching the Keyboard*, *A Spanish Liederbooklet*, or *Don't Let that Horse*, to name a few—demonstrate her subtle combinations of word and tone; they invite you in, yet give you pause.

Moon and Star is a setting of a poem by Emily Dickinson, though it is not really a "setting" in the traditional sense. Dickinson, of course, belongs first and foremost to American composers. Ernst Bacon and Arthur Farwell, both late-Romantics of Germanic sensibilities, made whole volumes of Dickinson songs, as Wolf did with Goethe and Mörike. Aaron Copland's mere twelve songs on her verses, affectionate yet coolly Francophone, have arguably defined the whole genre of American art song more than anything else. (And she is perennially popular among young composers, who, in their virgin efforts, are drawn in by her short constructions and emotional immediacy.)

But Weir had something quite different in mind, as she wrote in her note for the premiere:

> In my music I have frequently tried to portray the sky, stars, and planets. For instance, *Airs from another Planet* is a suite of "traditional music from outer space"; *Ascending into Heaven* describes a staircase into the sky, on the way to the Celestial City; and *Iste Mirant Stella* is a picture of Halley's Comet. My opera *A Night at the Chinese Opera* begins with a Night Watchman gazing so raptly at the stars that he does not see the invading forces of Genghis Khan crawling around the streets of the city he is guarding.
>
> When I began a new work to be performed under the immense dome of the Albert Hall, it seemed time to return to this subject again. With the "aura" of the piece in my head, I began to search for a text which could be in the background of the piece, as a kind of motto or caption for what I then heard as a series of spacious orchestral tableaux. Many texts were considered and rejected (very often, poems about the universe come attached to some specific piece of religious baggage) until I discovered Dickinson's "Ah, Moon – and Star!"
>
> Dickinson's view of the vastness of space, expressed in this poem, seems, as her work so often does, startlingly modern. In expressing her idea that the universe is as large as we can imagine, with an even bigger bit attached whose dimensions we can only theorise about, she seems to be some years ahead of 20th-century thought on the subject. As ever, her poem is densely packed with bejewelled imagery unthinkable by anybody else; the idea of small objects like "a Bonnet of a Lark" and "a Chamois' Silver Boot" hurtling around in outer space kept me entertained for months while I wrote this piece.
>
> *Moon and Star*, however is not simply a setting of a favorite poem. My intention was to write an orchestral piece with a small chorus included as part of the available sound. The text acts as a philosophical motto to the music (rather as an abstract painting has a caption) but clear projection of the poem was not a priority in the composition. The idea of using a vocal group as an orchestral colour has been around for a long time but—for obvious logistic reasons—instances of its use are comparatively rare. In this piece, the voices are mostly used as a source of textural richness, in wide harmonic paragraphs.
>
> The orchestra of *Moon and Star* is likewise designed to portray the idea of musical height and distance. There is a preponderance of high instruments: triple woodwind (including three piccolos), four trumpets, high violins, bell-like percussion.

One of Weir's many planet-pieces, as she notes above, is *Ascending into Heaven*, a choral work that describes the climbing of a staircase into the Celestial City. *Moon and Star*'s introductory phrases perform some similar feat, carrying us upward with sweeps of piccolos and stardust harmonies of violins and glockenspiels. The first section proper of the Dickinson setting is also brightly keyed, a subtly chromatic chorale of trumpets and women's voices; the string basses bounce up from the orchestral floor in plucked quintuplet rhythms. (Time shifts just as stealthily as harmony does in Weir's sonic uni-

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verse.) The big, broad second section adds male voices to the mix, and the two vocal departments toss the strange images of the poem's second verse around with the strings doubling them, while the rest of the orchestra carries on a seemingly independent conversation. After a gutsy, swift-moving interlude in the lower depths of the ensemble, another chorale ensues, but of a more mysterious cast; the sections of the orchestra move at differing paces while the chorus, in ambiguous wafts of harmony, dwells on fragments of the verses they've just sung. This leads to a bright, Stravinskian orchestral dance, the chorus jauntily singing Dickinson's final verse with a very doughty, British kind of optimism, a dash of Waltonian glamour. The atmospheric close holds just a hint of the longing that many a reader—and, I think, many an American composer—would find at the poem's end: that "He" is not just what Weir calls that "bigger bit" of the physical universe, but a Beloved whose heart is "a Firmament" beyond the walls of Emily's Amherst room.

—Russell Platt

Russell Platt is a composer, and an editor at *The New Yorker*.
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Ah, Moon – and Star!

Ah, Moon – and Star!
You are very far –
But were no one
Farther than you –
Do you think I'd stop
For a Firmament –
Or a Cubit – or so?

I could borrow a Bonnet
Of the Lark –
And a Chamois' Silver Boot
And a stirrup of an Antelope –
And be with you – Tonight!

But, Moon and Star,
Though you're very far –
There is one – farther than you –
He – is more than a Firmament – from Me
So I can never go!

—*Emily Dickinson*

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Maurice Ravel
Piano Concerto in G

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 18, 1937. He composed the Concerto in G, along with his other piano concerto (the one for left hand), in 1930 and 1931. The composer conducted the first performance, with pianist Marguerite Long, at a Ravel Festival concert at the Salle Pleyel in Paris on January 14, 1932, with the Lamoureux Orchestra. Serge Koussevitzky led the first Boston Symphony Orchestra performances on April 22 and 23, 1932, with Jesús María Sanromá, on which occasion the program book stated that "This concerto was intended for the Jubilee of the Boston Symphony Orchestra; but though, it is said, Ravel had worked continuously at it for more than two years, he was not satisfied." In fact, as reported in the BSO's 1938 program book when the orchestra next performed the concerto, again with Sanromá and Koussevitzky, Ravel had been asked to write a piece for the BSO's fiftieth anniversary and did speak of a piano concerto, but "the score was not forthcoming from the meticulous and painstaking composer." The first American performances were given by two orchestras—the Boston Symphony and the Philadelphia Orchestra—on the same date, April 22, 1932, a Friday afternoon, with the Ravel concerto as the second piece on each of their programs; both concerts began at 2:30 p.m., but the Boston performance of the Ravel would have begun somewhat earlier, since the BSO's program opener (Henri Martelli's Concerto for Orchestra) was shorter than Philadelphia's (the Sibelius Fourth Symphony). Subsequent BSO performances were given by pianists Leonard Bernstein (doubling as conductor), Nicole Henriot (Charles Munch conducting), Jocy De Oliveira (Eleazar de Carvalho), Lorin Hollander (Erich Leinsdorf), Alexis Weissenberg (William Steinberg), Peter Serkin (Seiji Ozawa), Alicia de Larrocha (Edo de Waart and Leonard Slatkin), Tzimon Barto (Christoph Eschenbach), Cecile Licad (Carl St. Clair), Mitsuko Uchida (Seiji Ozawa), Hélène Grimaud (James Conlon—the most recent subscription performances, in March 1997), Louis Lortie (Emmanuel Villaume), and Jean-Yves Thibaudet (Emmanuel Krivine—the most recent Tanglewood performance, on August 2, 2002). In

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addition to the solo piano, the score calls for an orchestra of piccolo, flute, oboe, English horn, clarinets in E-flat and B-flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam-tam, wood block, whip, harp, and strings.

At about the same time that Paul Wittgenstein, a concert pianist who had lost his right arm during World War I, asked Ravel if he would write a concerto for him, Ravel's long-time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The concerto for the left hand turned out to be one of his most serious compositions, but the G major concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high-quality diversion. Ravel's favorite term of praise was *divertissement de luxe*, and he succeeded in producing just such a piece with this concerto.

The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown, and he found himself thereafter incapable of sustained work. For this concerto, he found it necessary to write the Adagio assai one or two measures at a time. The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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Sergei Prokofiev
Alexander Nevsky, Opus 78, Cantata for mixed chorus and orchestra, with mezzo-soprano

Sergei Sergeyevitch Prokofiev was born in Sontsovka, Government of Ekaterinoslav, in the Ukraine, on April 27, 1891, and died in Nikolina Gora, near Moscow, on March 5, 1953. His cantata Alexander Nevsky *is an arrangement by Prokofiev of music he originally composed (calling for an orchestra of about thirty instruments) for the film score of that title, which was directed by Sergei Eisenstein (1898-1948) and had its first public showing on December 1, 1938. The cantata received its premiere in Moscow, under the composer's direction, on May 17, 1939. The first American performance was an NBC radio broadcast on March 7, 1943, with Leopold Stokowski conducting the NBC Symphony Orchestra. Eugene Ormandy led the Philadelphia Orchestra in the American concert premiere on March 23, 1945. Erich Leinsdorf led the first Boston Symphony performance on August 25, 1963, at Tanglewood, with mezzo-soprano Lili Chookasian and the Festival Chorus. Leinsdorf also programmed the cantata for subscription concerts in March 1965 with the Harvard-Radcliffe Chorus and soloist Shirley Verrett, subsequent BSO performances being led by Mstislav Rostropovich (in January/February 1977, with the Tanglewood Festival Chorus, John Oliver, conductor, and Lili Chookasian again) and Seiji Ozawa (on July 12, 1986, at Tanglewood, with the Tanglewood Festival Chorus and mezzo-soprano Janis Taylor; and with the same forces on the opening subscription concerts of the 1991-92 season, in October 1991). On*

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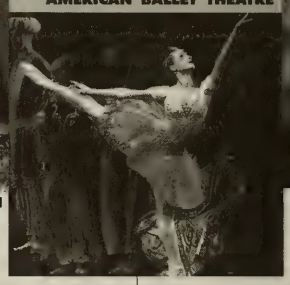
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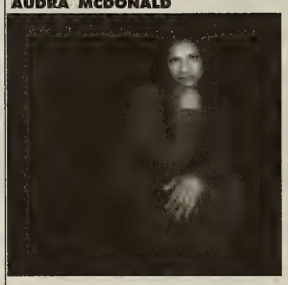

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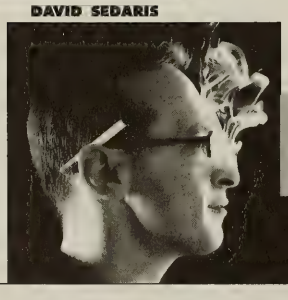

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Opening Night of that same season (October 3, 1991) Ozawa led the BSO, the Tanglewood Festival Chorus, and Janis Taylor in a performance of the complete film score to accompany a showing of the film, as he did also later that month at Avery Fisher Hall in New York and then on July 24, 1992, at Tanglewood. The score of the Alexander Nevsky *cantata calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, wood block, tambourine, snare drum, maracas, cymbals, bass drum, tam-tam, chimes, orchestra bells, xylophone, harp, and strings, plus mixed chorus and, in the sixth movement, mezzo-soprano soloist.*

Sergei Eisenstein, the great Russian film director, marvelled at the speed and fluency with which Prokofiev created the music for films. While they were working on *Alexander Nevsky*, the director and composer would look at a new sequence destined to go into the finished product. The viewings would end near midnight, and as Prokofiev left, he would say, "You'll have the music by twelve noon." In 1946, after working with him on two films—*Alexander Nevsky* and *Ivan the Terrible*—Eisenstein published an essay about the "miracle" of Prokofiev the film composer:

Sergei Eisenstein

> Although it is now midnight, I feel quite calm. I know that at exactly 11:55 a.m. a small dark blue car will bring Sergei Prokofiev to the studio and that in his hands there will be the necessary piece of music for *Alexander Nevsky*.

The composer's speed was no less remarkable, said Eisenstein, than the fact that Prokofiev could write music so perfectly attuned to the screen with no more information than the number of seconds a given passage had to run and two or, at most, three viewings of the finished segment. Eisenstein watched Prokofiev searching for the key to the musical score:

> The hall is plunged in darkness. But the darkness does not prevent me from seeing, in the patches of light coming from the screen, Prokofiev's hands on the elbow-rests of his chair, those enormous, strong hands with steel fingers which force the keyboard to groan when he attacks it with all the elemental impetuosity of his temperament.
>
> Pictures flash on the screen....
>
> And the relentlessly precise, long fingers of Prokofiev are nervously drumming on the elbow-rests, as if receiving telegraph signals.
>
> Is Prokofiev beating time?
>
> No, he is "beating" something far more complex.

What Prokofiev finds in the flickering images, says Eisenstein, is the visual counterpoint that the filmmaker has created, "a cunning construction of three movements which do not coincide in rhythm, tempo, and direction: protagonist, group background, and poles flashing by in the foreground as the camera passes them." The composer is completely absorbed in the tempo—or, rather, the several tempos—of the action and the editing, muttering under his breath sounds that Einsenstein considered "the embryo of a melodic equivalent to the scene on the screen." Prokofiev's concentration is total. "God forbid you should address him at such a time."

The Eisenstein-Prokofiev collaboration on *Alexander Nevsky* produced one of those

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very rare occasions in which a great film is accompanied by a superb score. Prokofiev had already written music to a film (*Lieutenant Kije*), but with *Alexander Nevsky* he reached his peak in this line (though he was to go on to another fine score for Eisenstein's *Ivan the Terrible*). Both in its original form, accompanying the visual images of the film, and in its adaptation as a concert piece, *Alexander Nevsky* has become one of Prokofiev's most popular scores.

The creation of the film was heavily bound up with the propaganda needs of the Soviet government in the late 1930s. The rise to power of the Nazis in Germany profoundly unsettled Stalin, who saw Hitler as his most formidable external foe. *Alexander Nevsky* was designed not only to raise the issue of the German menace, but also—and especially—to raise Russian morale for a potential war with Germany. The means to do this lay in Russian history: Eisenstein wrote a screenplay about a 13th-century Russian prince of Novgorod, Grand Duke Alexander, who in 1240 (at the age of twenty) had commanded a Russian victory over Swedish forces in a battle at the River Neva. For this accomplishment he became known as Alexander Nevsky, or "Alexander of the Neva." His most famous accomplishment was the destruction of a large, well-armed invading force of German knights in a battle at Lake Chud in 1242; this battle, and the circumstances

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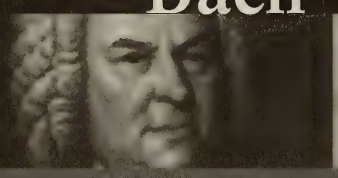

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preceding it, form the subject matter of Eisenstein's film.

Not the least remarkable thing about *Alexander Nevsky* is the fact that, although it was motivated purely by the Soviet state's propaganda needs, it remains one of the finest artistic achievements in the history of film. Eisenstein's innovative work in film editing was already well known from such classic moments as the "Odessa steps" sequence in *The Battleship Potemkin* (1925) and the storming of the Winter Palace in *October (Ten Days That Shook the World)* (1928). He was a trained artist whose photographic shots were always composed with extraordinary care, planned in dozens of sketches before filming started. And in *Alexander Nevsky*, his first "talkie" to be released, Eisenstein achieved—with Prokofiev's help—an astonishing fusion of image, dialogue, sound effects, and music. And the film has remained influential; hardly any later scene of armies in hand-to-hand combat could exist without the example of Eisenstein's visual montage, amounting almost to choreography, in the great battle on the ice.

The helmeted German soldiers of "Alexander Nevsky"

In addition, Eisenstein had a genius for type-casting, finding actors whose physique and manner perfectly embodied the personality of the characters in his films, whether cheerful, generous-spirited Russian peasants or dehumanized German soldiers. (One of the helmets that Eisenstein has the German soldiers wear surely inspired George Lucas's image of the mask of Darth Vader!) At the same time, he nonetheless created a film epic that is constantly illuminated by vignettes of individual characters—both noble and villainous—whose personalities are revealed in their reactions to the events in which history has placed them. Nikolai Cherkassov, superbly playing the tall, fair-haired Alexander, calm, clear-eyed, a natural leader of men, naturally stands at the center of the film; but he is surrounded by marvelous characters—two wonderful peasant "types," Buslai and Gavrilo, who are contending for the hand of the same beautiful Russian maiden; Vassilissa, the doughty maid of Pskov who herself joins in the battle after the Germans have killed her father; the cheerful elderly armorer, who provides himself with a coat of mail that is unfortunately a little too short; the self-serving Russian traitors, depicted as sniveling weasels.

The propaganda need for *Alexander Nevsky* was so urgent in 1938 that entire units of the Russian army were dispatched to serve as extras, and the climactic battle scene (which in 1242 took place on a frozen lake) was filmed during a July heat wave on a vast leveled field covered with sodium silicate to give it the color and crystalline texture of an ice-covered lake. When the film was released, in December 1938, it was received with unprecedented acclaim, and Eisenstein, who had been in trouble with the authorities more frequently than he had been in favor, was restored to his once prestigious position in the Soviet film world. But a few months later the film was withdrawn from circulation upon the signing of the German-Soviet Pact of 1939, when political convenience decreed that a film provoking anti-German sentiments be suppressed. This may well have been one of the principal motivations for Prokofiev to adapt his musical score into a concert piece, which could serve as a general expression of patriotism rather than as provocation against a specific foe.

Film music, in its original form, almost never makes satisfactory concert music, because in the film it is often chopped into short segments, faded to inaudibility in favor of the dialogue, or otherwise manipulated for cinematic purposes, which may not correspond to the inherent character of the music itself. Even when working with so musically knowledgeable a director as Eisenstein, Prokofiev knew that the score required considerable adjustment for the concert hall. The musical segments of the cantata are presented in the order in which they appear in the film—thus making it easy for the concertgoer to follow the main lines of the story through the music—but not one of the seven movements appears exactly as it is heard in the movie. Most are made up of several segments that have been connected and shaped into a traditional musical shape (like the ABA form of the first two movements) or into a much more complex unit, such as "The Battle on the Ice," which involves many separate musical cues. The following summary is limited largely to the scenes represented by the musical score.

Russia Beneath the Yoke of the Mongols

The film opens on a scene of desolate empty steppes with the signs of past battle—broken weapons, partial skeletons with armor still attached. A title card informs the audience that Russia is largely under the control of the Mongols except for a few regions around Novgorod. Prokofiev's musical equivalent to this desolation is a keening melody presented in unison, four octaves apart, with nothing but emptiness in between. The

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oboes' lamenting tune suggests poignant loss, while the rapid turn-figure in the muted violas and violins is an image of the feather-grass blowing on the hillsides—the only thing in view that is moving.

Song about Alexander Nevsky

A tranquil lake scene, with Alexander and his comrades fishing with extended nets. The chorus sings of Alexander's victory over the Swedes two years earlier.

The Crusaders in Pskov

The town of Pskov has fallen to the invading Germans, partly through the treachery of a Russian turncoat. The Germans, who are representatives of the Roman form of Christianity, prepare fires at which they threaten to burn any citizens of Pskov who do not convert to their religion. The German soldiers in their metal helmets look scarcely human. They carry away the spokesmen of the town to be burned, then grab small children and throw them onto the fire as well, while the "noble" German knights look on impassively. The crusaders and the priests accompanying them chant in Latin while this gruesome activity is going on.* Prokofiev did some research into 13th-century music before composing the crusaders' part, but he found the musical style to be so foreign to contemporary understanding that he decided to invent his own chants.

Prokofiev and Eisenstein during work on "Ivan the Terrible"

"Arise, People of Russia"

Another choral movement accompanies the enthusiastic preparations of the citizens of Novgorod to defend the Motherland. The melody of the contrasting middle section—almost folklike in its directness—becomes the single most important theme of the film.

The Battle on the Ice

The longest movement in the cantata is a virtuosic orchestral depiction of the course of battle. Though it is April, Lake Chud is still frozen solid, and the Russian peasants and townspeople await the Germans in the shivering cold. From the distance the crusaders' battle chant can be heard softly on the trombone. Immediately after this, we hear the rhythmic hoofbeats of the German horses trotting implacably forward, coming

*When *Alexander Nevsky* was performed by the Boston Symphony Orchestra in 1965, program annotator John N. Burk confessed himself mystified by the odd Latin text of the chant, which is grammatically impossible: *Peregrinus expectavi pedes meos in cymbalis est.* Nor is its meaning at all clear. One might omit the last word (as Prokofiev does most of the time in the musical setting) and take it as an indirect discourse (with "*esse*" understood as the controlling verb), in which case it could be translated, "I, a foreigner, expected my feet (to be) in cymbals." This is scarcely enlightening. At that time, Mr. Walter B. Denny of Cambridge wrote with a likely solution to the puzzle: "I suggest that Prokofiev took these words at random from the verses used by Stravinsky in his *Symphony of Psalms*." In fact, each word in the sentence except the final "*est*" can be found in Stravinsky's score, in the order in which it appears here, and with the same case endings! "*Est*" was apparently added as a likely enough way to end a Latin sentence.

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to meet the largely unmounted band of Russian patriots. A tuba theme hints at the brutal power of the attacking forces. The two armies meet (with slashing musical gestures in the violins and trumpets, and fanfares). The crusaders repeat their monotonous chant over the din of battle. The course of the fighting is well characterized by the heavy, rhythmic gallop of the German knights on the one hand and the heroic resistance of the Russian peasants (folklike marching song in the trumpet) on the other. The Russians have held more firmly than the Germans expected, and the tide begins to turn. Eventually Alexander personally challenges the leader of the German knights to combat and defeats him. The Germans now begin to retreat, gradually falling into disarray as the retreat becomes a rout and they find themselves the hunted. Suddenly in the spring sunshine the ice of Lake Chud cracks under the heavy armor of the mounted Germans, and most of the invading army sinks to its death in the icy waters. The battle ends with unexpected suddenness; the astonished peasants look out at what little remains of the enemy force. The orchestra plays a poignant and sweet recollection of the melody from the fourth movement.

The Field of the Dead

Night is falling on the battlefield. Many Russians lie dead or wounded where they have fallen. The voice of a young woman is heard, singing of her search for her brave lover. She has vowed to marry whichever of two men, Gavrilo and Buslai, has proven the bravest in battle. Both men are injured but alive. She helps them off the field.

Alexander's Entry into Pskov

The victory has been complete. Alexander's troops return to the city of Pskov in triumph, bringing with them the captives they have taken in battle. Weddings are arranged, the dead are mourned, and traitors punished. But most of all, everyone celebrates the end of the fighting. Alexander warns all who would attack his land that he or his children will punish future invaders. The chorus sings a paean of celebration.

—Steven Ledbetter

ALEXANDER NEVSKY

1. Russia Beneath the Yoke of the Mongols

2. Song about Alexander Nevsky

Chorus of Russians:

A i bylo dyelo na Nyevyeryekye, Na Nyevyeryekye, na bolshoi vodye. Tam rubili my zloye voinstvo, Zloye voinstvo, voisko shvyedskoye.	It happened on the Neva River, On the Neva, the great water. There we slaughtered the evil army, the evil army of the Swedes.
Ukh! kak bilis my, kak rubilis my! Ukh! Rubili korabli po dostochkam.	Oh, how we fought, how we slashed! Oh, we chopped their boats into kindling!
Nashi krov'rudu nye zhalyeli my za vyelikuyu zyemlyu ruskuyu.	We did not spare our golden blood in defense of the great Russian land.
Gde proshel topor, byla ulitza.	Where the axe passed, there was a street,
Gde lyetyelo kop'yo pyerye ulochek. Polozhili my shvyedovnemchinov, Kak kobyl'travu na sukhoi zyemlye.	where the spear flew, an alley. We mowed down our Swedish enemies like feather-grass on dry soil.

Please turn the page quietly.

Nye ustupim my zyemlyu russkuyu.
Kto pridyot na Rus', budyet nasmyert' bit.
Podnyalasya Rus; suprotiv vraga,
podnimis' na boi, slavnyi Novgorod!

We shall not yield up the Russian land.
Whoever invades Russia, shall be killed.
Russia has arisen against the foe;
arise for battle, glorious Novgorod!

3. The Crusaders in Pskov

Crusaders:

Peregrinus expectavi pedes meos in cymbalis est.

A foreigner, I expected my feet to be shod in cymbals.

4. "Arise, People of Russia"

Chorus of Russians:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,

vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

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Zhivym boitsam pochyot i chest',
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Za otchii dom, za russkii krai

vstavaitye, lyudi russkiye.

To living warriors, respect and honor,
and to the dead, eternal glory.
For our fathers' home, our Russian territory,
arise, people of Russia.

Chorus:

Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,

vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

Women, then Men:

Na Rusi rodnoi, na Rusi bol'shoi
nye byvat' vragu.
Podnimaisya, vstan',
mat' rodnaya Rus'!

In our native Russia, in great Russia,
let no foe exist.
Raise yourself up, stand up,
our own mother Russia!

Women:

Vstavaitye, lyudi russkiye,

Arise, people of Russia,

Men:

na slavnyi boi, na smyertnyi boi,

for the glorious battle, for the deadly battle,

Please turn the page quietly.

A production sketch by Eisenstein for "Alexander Nevsky," dated April 12, 1938

Women:
vstavaitye, lyudi vol'nye,
Men:
za nashu zyemlyu chestnuyu.

arise, free people,
to defend our honest land.

Women:
Vragam na Rus' nye kazhivat',
polkov na Rus' nye vazhivat',
putyei na Rus' nye vidyvat',
polyei Rusi nye taptyvat'.

Let no foe march through Russia,
let no regiments rove across Russia,
let them not see the paths to Russia,
let them not tread on the fields of Russia.

Chorus:
Vstavaitye, lyudi russkiye,
na slavnyi boi, na smyertnyi boi,

vstavaitye, lyudi vol'nye,
za nashu zyemlyu chestnuyu.

Arise, people of Russia,
for the glorious battle, for the deadly battle,
arise, free people,
to defend our honest land.

5. The Battle on the Ice

Crusaders:
Peregrinus expectavi pedes meos in cymbalis.
Vincant arma crucifera.

Hostis pereat!

A foreigner, I expected my feet to be shod in cymbals.
May the arms of the cross-bearers conquer!
Let the enemy perish!

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6. The Field of the Dead

A Russian Woman:

Ya poidu po polyu byelomu,	I shall go over the white field,
polyechu po polyu smyertnomu.	I shall fly over the deadly field.
Poishchu ya slavnykh sokolov,	I shall seek the glorious falcons,
zhenikhov moikh, dobrykh molodtsyev.	my bridegrooms, the sturdy young men.
Kto lyezhit, myechami porublyennyi,	One lies hacked by swords,
kto lyezhit, stryeloyu poranyennyi.	one lies wounded by the arrow.
Napoili oni krov'yu aloyu	With their crimson blood they have watered
zyemlyu chestnuyu, zyemlyu russkuyu.	the honest soil, the Russian land.
Kto pogib za Rus' smyert'yu dobroyu,	Whoever died a good death for Russia,
potseluyu togo v oghi myertvye,	I shall kiss upon his dead eyes,
a tomu molodtsu, shto ostalsya zhit',	and to that young man who remained alive,
budu vyernoi zhenoi, miloi ladoyu.	I shall be a faithful wife, a loving spouse.
Nye voz'mu v muzh'ya krasivovo:	I shall not marry a handsome man;
krasota zyemnaya konchayetsya.	earthly beauty comes to an end.
A poidu ya za khrabrovo.	But I shall wed a brave man.
Otzovityesya, yasnyi sokolyi!	Cry out in answer, bright falcons!

7. Alexander's Entry into Pskov

Chorus of Russians:

Na vyliki boi vykhodila Rus'.	Russia marched out to mighty battle.
Voroga pobyedila Rus'.	Russia overcame the enemy.
Na rodnoi zyemlye nye byvat' vragu.	On our native soil, let no foe exist.
Kto pridyot, budyet nasmyert' bit.	Whoever invades, will be killed.

Women:

Vyesyelisya, poi, mat' rodnaya Rus'!	Be merry, sing, mother Russia!
Na rodnoi Rusi nye byvat' vragu.	In our native Russia, let no foe exist.
Nye vidat' vragu nashikh russkikh syol.	Let no foe see our Russian villages.
Kto pridyot na Rus', budyet nasmyert' bit.	Whoever invades Russia will be killed.

Men:

Nye vidat' vragu nashikh russkikh syol.	Let no foe see our Russian villages.
Kto pridyot na Rus', budget nasmyert' bit.	Whoever invades Russia will be killed.
Na Rusi rodnoi, na Rusi bol'shoi	In our native Russia, in great Russia,
nye byvat' vragu.	let no foe exist.
Na Rusi rodnoi, na Rusi bol'shoi	In our native Russia, in great Russia,
nye byvat' vragu.	let no foe exist.
Vyesyelisya, poi,	Be merry, sing,
mat' rodnaya Rus'!	our own mother Russia!
Na vyelikii prazdnik sobralasya Rus'.	At the mighty festival, all Russia has gathered together.
Vyesyelisya, Rus'!	Be merry, Russia,
rodnaya mat'!	mother of ours!

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The website of Judith Weir's publisher, Chester (www.chester-novello.com), provides an up-to-date biography, discography, and extensive list of works for the composer. The article on Weir in The New Grove Dictionary of Music is by David C.H. Wright. Andrew Ford spoke to Judith Weir for his useful collection of interviews *Composer to Composer*, which also features interviews with such composers as Steve Reich and John Tavener (Hale & Iremonger paperback). Although *Moon and Star* hasn't yet been recorded, Weir's discography is extensive. Among recordings of interest are *A Night at the Chinese Opera* with Andrew Parrott conducting the Scottish Chamber Orchestra (NMC), *Blond Eckbert* with the English National Opera conducted by Sian Edwards (Collins Classics), and three of Weir's small operas—*The Consolations of Scholarship*, *King Harald's Saga*, and *Missa del Cid*—on a single disc, performed by Lontano conducted by Odaline de la Martinez (United). A collection including Weir's piano quartet *Distance and Enchantment*, the piano quintet *I Broke Off a Golden Branch*, and other chamber works has been recorded by the Domus ensemble (Collins Classics).

—Robert Kirzinger

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Norton). Also useful are H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder) and Arbie Orenstein's *Ravel: Man and Musician* (Columbia).

Recordings of Ravel's Piano Concerto in G include, among others, and alphabetically by pianist, Martha Argerich's with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon "Originals"), Leonard Bernstein's as both soloist and conductor with the Columbia Symphony Orchestra (Sony Classical), Philippe Entremont's with Pierre Bou-

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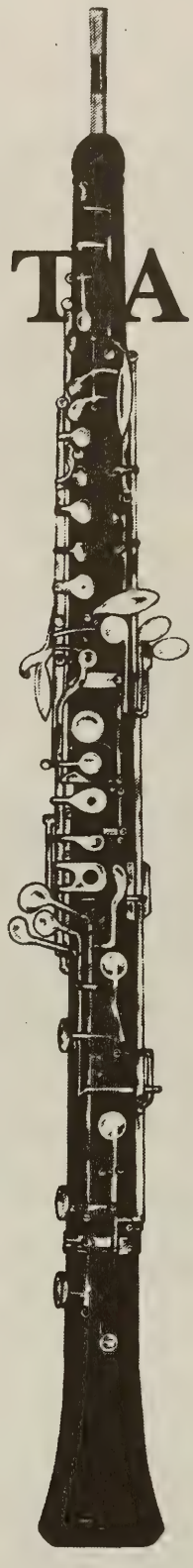

TAKE NOTE

The precursor of the oboe goes back to antiquity– it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German, and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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lez and the Cleveland Orchestra (Sony "Essential Classics"), Arturo Benedetti Michelangeli's with Ettore Gracis and the Philharmonia Orchestra (EMI "Great Recordings of the Century"), Jean-Yves Thibaudet's with Charles Dutoit and the Montreal Symphony (London), and Krystian Zimerman's with Pierre Boulez and the Cleveland Orchestra (Deutsche Grammophon). A noteworthy historic release pairs the two Ravel piano concertos in recordings with their original soloists: Marguerite Long plays the G major concerto with Ravel conducting the Lamoureux Orchestra, from 1932; and Paul Wittgenstein plays Ravel's Concerto for the Left Hand with Bruno Walter conducting the Concertgebouw Orchestra of Amsterdam, from 1937 (Urania).

The important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography*. Originally published in 1987, this was reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson's book avoids the biased attitudes of earlier writers whose viewpoints were colored by the "Russian"-vs.-"Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (Stanford University Press; translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy*. Robinson has also recently produced *Selected Letters of Sergei Prokofiev*, a volume of Prokofiev correspondence—some of it never previously published, and including a chapter devoted to the composer's correspondence with Serge Koussevitzky—which he has newly translated and edited (Northeastern University Press). *Sergey Prokofiev* by Daniel Jaffé is a recent volume in the well-illustrated series "20th-Century Composers" (Phaidon paperback). Claude Samuel's *Prokofiev* is an equally well-illustrated introductory biography, if you can still find it (Vienna House reprint). Rita McAllister's thorough Prokofiev article from The New Grove Dictionary of Music (1980) was reprinted in *The New Grove Russian Masters 2* (Norton paperback). The Prokofiev article in the second edition (2001) of The New Grove is by Dorothea Redepenning. Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday).

Noteworthy recordings of the *Alexander Nevsky* cantata include (alphabetically by conductor) Claudio Abbado's with the London Symphony Orchestra and Chorus and mezzo-soprano Elena Obraztsova (Deutsche Grammophon "Originals"), Neeme Järvi's with the Royal Scottish National Orchestra and Chorus and mezzo Linda Finnie (Chandos), Kurt Masur's with the Gewandhaus Orchestra of Leipzig, the Latvia Chorus, and mezzo Carolyn Watkinson, André Previn's with the London Symphony Orchestra and Chorus and mezzo Anna Reynolds (budget-priced EMI), and Yuri Temirkanov's with the St. Petersburg Philharmonic and mezzo Evgenia Gorochovskaya (RCA).

—Marc Mandel

CORRECTION: Bruno Walter's 1936 recording of Beethoven's *Pastoral* Symphony was not, as stated in last week's program book, Walter's first complete recording of a Beethoven symphony. It was his first complete Beethoven symphony recording *to be released*, being preceded in 1926 by a never-issued recording of the Fifth Symphony with the Royal Philharmonic Orchestra.—M.M.

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Sir Andrew Davis

Andrew Davis, one of Britain's leading conductors, is continually in demand as a guest artist with leading European, North American, and Far Eastern orchestras. He was music director of Glyndebourne Opera from 1988 to 2000 and in 2000 became music director and principal conductor of Lyric Opera of Chicago. As operatic guest conductor, he has led productions for the Metropolitan Opera, San Francisco Opera, Bavarian State Opera, and Royal Opera House, Covent Garden. His first appearance with the BBC Symphony Orchestra was in 1970; he was appointed chief conductor in 1989, leading many of their major projects, Proms concerts, and tours to Hong Kong, Japan, North America, and Europe. He conducted their Salzburg Festival debut in August 1997, led their North American tour in March 1998, and in 1998-99 led an acclaimed Messiaen Festival at the Barbican Hall, an all-Boulez concert at the Royal Festival Hall, and a series of films for BBC Television. The 1999-2000 season included a Kurt Weill festival at the Barbican and tours to Spain and Germany. He relinquished his post with the BBC Symphony in 2000, becoming its first-ever Conductor Laureate as the longest-serving chief conductor of the BBC Symphony Orchestra since its founder Sir Adrian Boult. He is also Conductor Laureate of the Toronto Symphony, where he was music director for many seasons. Future and recent orchestral engagements include returns to such ensembles as the New York Philharmonic, the Chicago and Toronto symphonies, the Philadelphia and Cleveland orchestras, the Royal Concertgebouw, the NDR Hamburg, and the Vienna Symphony. Andrew Davis has recorded the Dvořák symphonies with the Philharmonia, the Mendelssohn symphonies with the Bavarian Radio Symphony, and a Borodin cycle with the Toronto Symphony for CBS/Sony. Other recordings include the Shostakovich violin concertos, Brahms piano concertos, and Nielsen Fourth and Fifth symphonies for Virgin Classics. Current recording projects include the Elgar symphonies and *Enigma* Variations, a complete Vaughan Williams symphony cycle, and music by Delius, Britten, and Tippett for "The British Line," a major series with the BBC Symphony Orchestra for Warner Classics International. Operatic releases include the Glyndebourne productions of *Kátya Kabanová*, *Jenůfa*, and *Queen of Spades*. Andrew Davis received a Royal Philharmonic Society/Charles Heidsieck Music Award in 1991. In May 1995 he accepted on behalf of Glyndebourne Festival Opera the Royal Philharmonic Society award for the best musical opera performance

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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photography: **Constantine Manos**

of 1994, for its production of *Eugene Onegin*. The 1996 Glyndebourne Opera production of *Lulu* won the prize for best video in the 1997 *Gramophone* Awards. In September 1998 Davis's recording of Birtwistle's *Mask of Orpheus* with the BBC Symphony Orchestra won a *Gramophone* Award for best contemporary recording. His recording of the Elgar/Payne Symphony No. 3 in November 1998 won the Critics Choice Award for National Public Radio—Performance Today. In January 2000 he conducted Glyndebourne Opera's *Pelléas et Mélisande*, which won the South Bank Show award for opera. In recognition of his services to music, Andrew Davis was awarded the CBE in May 1992. In January 1999 he was made a Knight Bachelor in the New Year Honours List. Sir Andrew Davis made his Boston Symphony debut with subscription concerts in January 1976 and has since conducted the orchestra frequently at Symphony Hall and at Tanglewood. His most recent subscription appearances were in November 1999, his most recent Tanglewood appearance in July 2001.

Pierre-Laurent Aimard

French pianist Pierre-Laurent Aimard won first prize in the 1973 Messiaen Competition and has been associated with that composer's music ever since. He was selected at the age of nineteen by Pierre Boulez to become the Ensemble InterContemporain's solo pianist. Since the mid-1980s he has also collaborated closely with György Ligeti, who chose Aimard to record his complete works for piano and dedicated to him several of his etudes for piano. Mr. Aimard continually strives to illuminate the importance of historical, musical, and cultural contexts, as well as influences between composers both within and between generations and centuries, through his teaching work at the Paris Conservatoire and at the Hochschule in Cologne, as well as through an international program of concert/lectures. Born in Lyon, France, in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire, where he won four first prizes. He studied with Yvonne Loriod and then Maria Curcio. Mr. Aimard performs throughout the world each season with the most eminent orchestras and conductors, as well as in recital and chamber music programs in the most prestigious venues. Current engagements include the Cleveland and Philadelphia orchestras, Chicago and London symphonies, New York, Los Angeles, Berlin, Vienna, and London philharmonics, the Philharmonia Orchestra, Orchestre de Paris, and Royal Concertgebouw Orchestra. Conductors with whom he works include Pierre Boulez, Myung-Whun Chung, Sir Andrew Davis, Christoph von Dohnányi, Christoph Eschenbach, Nikolaus Harnoncourt, Ingo Metzmacher, Kent Nagano, Sir Simon Rattle, Esa-Pekka Salonen, and Franz Welser-Möst. He performs in recital throughout the world; his Carnegie Hall debut recital in December 2001 received exceptional acclaim. He is regularly invited to such festivals as Edinburgh, Salzburg, Lucerne, and the BBC Proms. His

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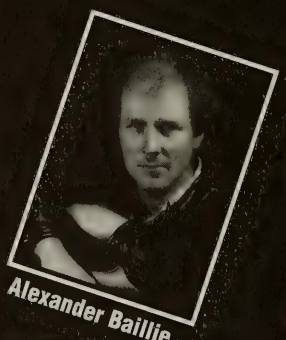

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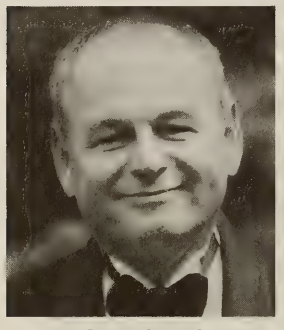
chamber music projects each year involve the collaboration of such partners as Jean-Guihen Queyras, Joseph Silverstein, and Tabea Zimmermann. Pierre-Laurent Aimard has recorded for Deutsche Grammophon, Sony, Erato, Wergo, and Lyrinx, among others; he is continuing to create and record a series of films focusing on great composers of the 20th century for the television station Arte. The first film in this series, featuring Pierre Boulez, was a renowned success. In recent years he has recorded very significantly for Teldec/Warner Classics, including a Grammy-nominated release of Messiaen's *Vingt Regards sur l'enfant-Jésus* and Messiaen's *Turangalîla-symphonie*, in addition to the ongoing Ligeti Project. His most recent release is a live recording of his Carnegie Hall recital of music by Beethoven, Ligeti, Debussy, Messiaen, and Berg. Upcoming releases include a live recording of the Dvořák Piano Concerto with Nikolaus Harnoncourt and the Royal Concertgebouw Orchestra, and the complete Beethoven piano concertos with Harnoncourt leading the Chamber Orchestra of Europe. Pierre-Laurent Aimard made his Boston Symphony debut at Tanglewood in 1981 with Mozart's E-flat piano concerto, K.449. His only other appearances with the orchestra were in April/May 2000, as piano soloist in Messiaen's *Turangalîla-symphonie* in Symphony Hall, Carnegie Hall, Paris, and Cologne under the direction of Seiji Ozawa.

Nancy Maultsby

American mezzo-soprano Nancy Maultsby is in demand with opera companies and orchestras throughout the world, performing an extensive repertoire including French and Italian opera as well as the operas of Wagner and a wide range of concert music. In the 2002-03 season she performs Mahler's Symphony No. 3 with the Detroit Symphony, *Messiah* with the San Francisco Symphony, the role of Ursule in concert performances of *Béatrice et Bénédict* with the New York Philharmonic led by Sir Colin Davis, John Adams's *El Niño* under Robert Spano, Beethoven's Ninth Symphony with the St. Paul Chamber Orchestra and the Milwaukee Symphony, both under Andreas Delfs, and the New Jersey Symphony under Zdenek Macal, Brahms's Alto Rhapsody with the Naples (Florida) Philharmonic, and her first *Dream of Gerontius* with the Choral Artists of Washington, D.C., at the Kennedy Center. She returns to the Far East for performances of Mahler's Second Symphony with the Singapore Symphony and to the Sydney Symphony for *Das Lied von der Erde* under Edo de Waart. Ms. Maultsby has a close association with Lyric Opera of Chicago, and has also appeared with Dallas Opera, Florida Grand Opera, Pittsburgh Opera, Santa Fe Opera, Minnesota Opera, and Boston Baroque. She made her European operatic debut as Afra in Catalani's *La Wally* with Netherlands Opera. Her Covent Garden debut was in Strauss's *Die ägyptische Helena* under Christian Thielemann. Her Italian operatic debut was as Adalgisa in *Norma* at Opera di Genova under Bruno Bartoletti. Nancy Maultsby collaborates regularly with the world's leading orchestras and conductors in repertoire ranging from the Baroque to the 20th century, including Bach's *St. Matthew* Passion and B minor Mass, Vivaldi's *Gloria*, Mendelssohn's *Elijah*, Beethoven's *Missa Solemnis*, Berlioz's *Les Nuits d'été*, Falla's gypsy songs, Schoenberg's *Gurrelieder*, Janáček's *Glagolitic* Mass, William Bolcom's *Songs of Innocence and of Experience*, Debussy's *Le Martyre de Saint Sébastien*, and Bernstein's *Jeremiah* Symphony. She has a close association with the music of Mahler, having performed his Second and Third symphonies, the Eighth Symphony, *Das Lied von der Erde*, *Kindertotenlieder*, and *Das klagende Lied*. Nancy Maultsby's discography includes period-instrument recordings of Mozart's Requiem and Purcell's *Dido and Aeneas* with Boston Baroque. She is featured in box sets honoring Christoph von Dohnányi with the Cleveland Orchestra (in Mahler's Second Symphony) and Kurt Masur with the New York Philharmonic (Debussy's *Le Martyre de Saint Sébastien*). Forthcoming recordings include Richard Yardumian's Symphony No. 2 with the Singapore Symphony and Wagner opera excerpts on Naxos. Nancy Maultsby is a graduate of Westminster Choir College and was a graduate student at Indiana University School of Music, where she studied with Margaret Harshaw. She is an alumna of the Lyric Opera of Chicago's Center for American Artists. Among numerous other awards, she is the winner of the Marian Anderson Award and the Martin E. Segal Award. Nancy Maultsby's only previous appearance with

the Boston Symphony Orchestra was as soloist in Beethoven's Symphony No. 9 under Rafael Frühbeck de Burgos at Tanglewood in August 2000. This week's performances mark her BSO subscription debut.

Tanglewood Festival Chorus
John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In the summer of 2001, besides their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. This past summer, twelve members of the chorus participated in a Saito Kinen Festival production led by Seiji Ozawa of Benjamin Britten's *Peter Grimes* in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Carol Amaya
Meredith M. Armbrust
Sarah J. Bartolome
Liana Bishop
Christina J. Bonati
Susan Cavalieri
Lorenzee Cole
Christine Pacheco Duquette
Shauna Fallihee
Isabel M. Gray
Kathy Ho
Beth Ann Homoleski
Carrie Kenney
Donna Kim
Barbara Levy
Laura Mennill
Renee Dawn Morris
Kieran Murray
Kimberly Pearson
Deborah Slade Pierce
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman
Gillian Swan
Gwendolyn Williams

Mezzo-sopranos
Patricia Akins
Maisy Bennett
Ondine Brent
Janet L. Buecker
Betsy Clifford
Sue Conte
Lauren Cree
Liahona Crompton
Diane Droste
Cynthia Engelsman
Paula Folkman
Debra Swartz Foote
Irene Gilbride
Alida Griffith
Evelyn Eshleman Kern
Stephanie M. Kluter
Stephanie Krejcarek
Gale Livingston
Fumiko Ohara
Barbara M. Puder
Cypriana V. Slosky
Linda Kay Smith
Ada Park Snider
Jennifer Walker
Marguerite Weidknecht
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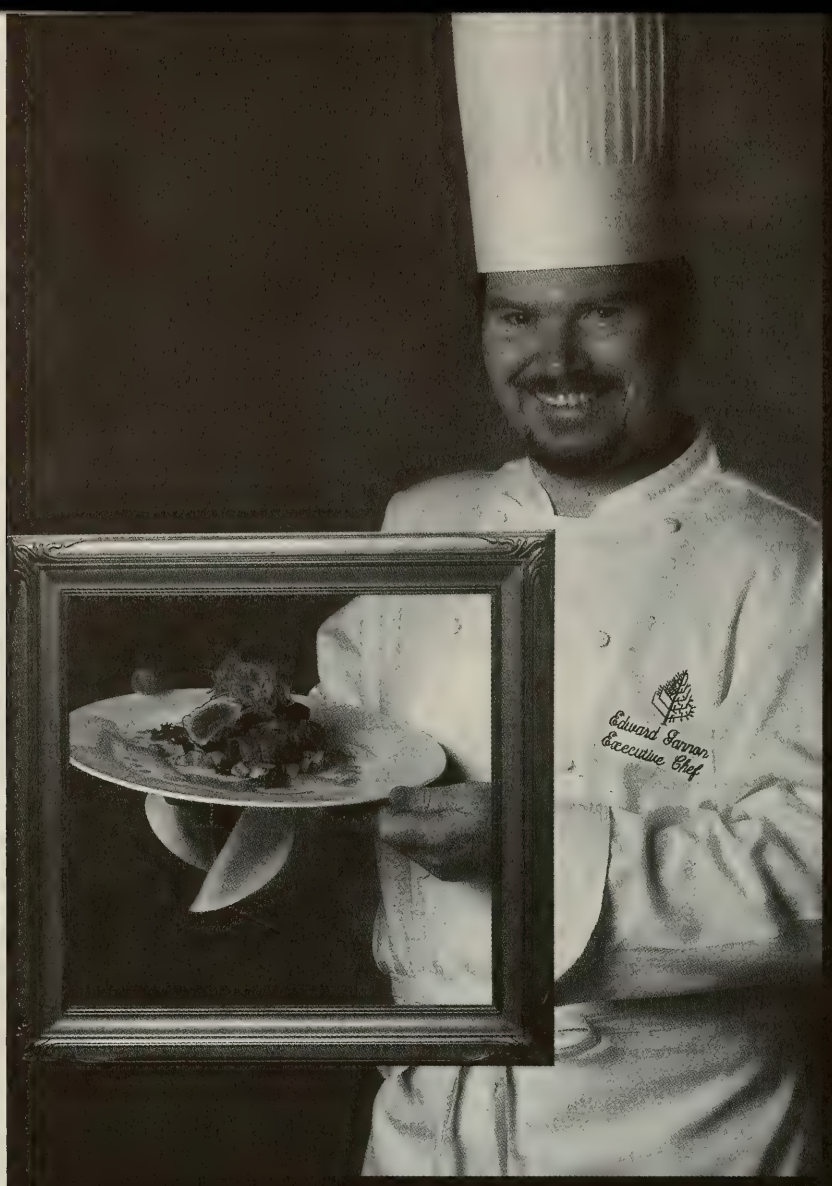

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BOSTON SYMPHONY ORCHESTRA

Tanglewood

BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Capital and Endowment Contributors

The Boston Symphony Orchestra is committed to providing the highest caliber performances, and education and community outreach programs, and to preserving its world-renowned concert facilities. Contributions from donors and income from the endowment support 40 percent of the annual budget. The BSO salutes the donors listed below who made capital and endowment gifts and individuals who made restricted annual gifts of $7,500 or more between September 1, 2001, and August 31, 2002. For further information, contact J. Carey Bloomfield, Director of Development, at (617) 638-9260.

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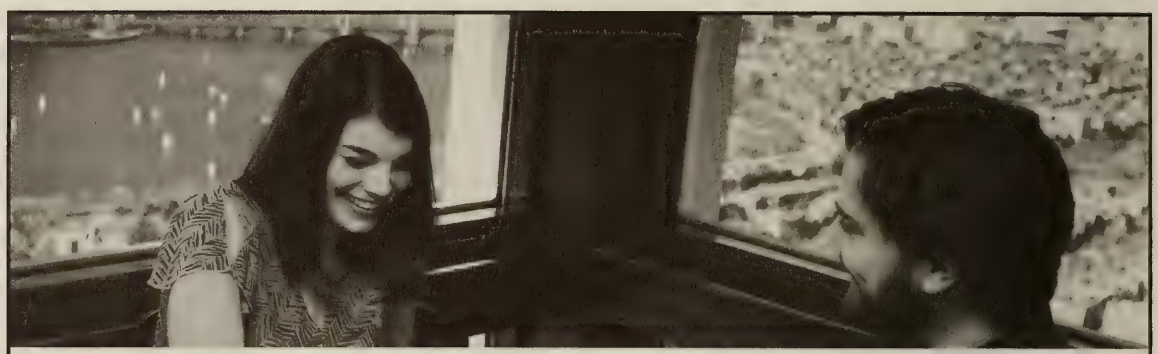
Continued on page 65



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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives statewide to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, capital needs, and the BSO archives. Endowment gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2001, and August 31, 2002.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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NEXT PROGRAM. . .

Thursday, October 17, at 8
Friday, October 18, at 1:30
Saturday, October 19, at 8
Tuesday, October 22, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

ROBERTO ABBADO conducting

HENZE — *Scorribanda Sinfonica*
(American premiere)

MOZART — Piano Concerto No. 21 in C, K.467
(October 17, 18, and 19)

[Allegro maestoso]
Andante
Allegro vivace assai

MITSUKO UCHIDA

MENDELSSOHN — Violin Concerto in E minor, Opus 64
(Tuesday, October 22, only)

Allegro molto appassionato
Andante
Allegretto non troppo – Allegro molto vivace

STEFAN JACKIW

INTERMISSION

RACHMANINOFF — Symphony No. 3 in A minor, Opus 44

Lento – Allegro moderato
Adagio ma non troppo – Allegro vivace – Tempo come prima
Allegro

Three acclaimed guest artists appear with the Boston Symphony Orchestra next week. Italian conductor Roberto Abbado first joins forces with Japanese pianist Mitsuko Uchida, a leading Mozartean, for the Piano Concerto No. 21 in C, K.467, dating from the time of Mozart's great fame in 1780s Vienna, and which became widely known for the use of its haunting slow movement in the film *Elvira Madigan*. The following Tuesday, the young Boston-based American violinist Stefan Jackiw, who made his Boston Pops debut at twelve in 1997, makes his BSO debut with Mendelssohn's ever-popular Violin Concerto. The German-born composer Hans Werner Henze, who has made his home in Italy for several decades, wrote *Maritona di danza* ("Dance Marathon") for an Italian stage work in the mid-1950s. From that score he derived his *Scorribanda sinfonica* (2001), which receives its American premiere at these concerts. Completing the program is Rachmaninoff's finely crafted Symphony No. 3, the composer's penultimate work and one of only a few major pieces he wrote after leaving Russia.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'B'—October 17, 8-10:05
Friday 'B'—October 18, 1:30-3:35
Saturday 'B'—October 19, 8-10:05

ROBERTO ABBADO conducting
MITSUKO UCHIDA, piano

HENZE	*Scorribanda Sinfonica* (American premiere)
MOZART	Piano Concerto No. 21 in C, K.467
RACHMANINOFF	Symphony No. 3

Tuesday 'B'—October 22, 8-10

ROBERTO ABBADO conducting
STEFAN JACKIW, violin

HENZE	*Scorribanda Sinfonica* (American premiere)
MENDELSSOHN	Violin Concerto
RACHMANINOFF	Symphony No. 3

Programs and artists subject to change.

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

Thursday, October 24, at 10:30 a.m. (Open Rehearsal)
Thursday 'C'—October 24, 8-10:05
Friday Evening—October 25, 8-10:05
Tuesday 'C'—October 29, 8-10:05

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin
STEVEN ANSELL, viola

HAYDN	Symphony No. 102
MOZART	*Sinfonia concertante* in E-flat for violin, viola, and orchestra, K.364
BEETHOVEN	Symphony No. 7

Saturday, October 26—8-9:50 (Non-Subscription Concert)

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

PREVIN	Violin Concerto
BEETHOVEN	Symphony No. 7

Wednesday, October 30, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'A'—November 2, 8-9:55

ANDRÉ PREVIN conducting
JEAN-YVES THIBAUDET, piano

COPLAND	Suite from *Appalachian Spring*
RAVEL	Piano Concerto for the left hand
SHOSTAKOVICH	Symphony No. 6

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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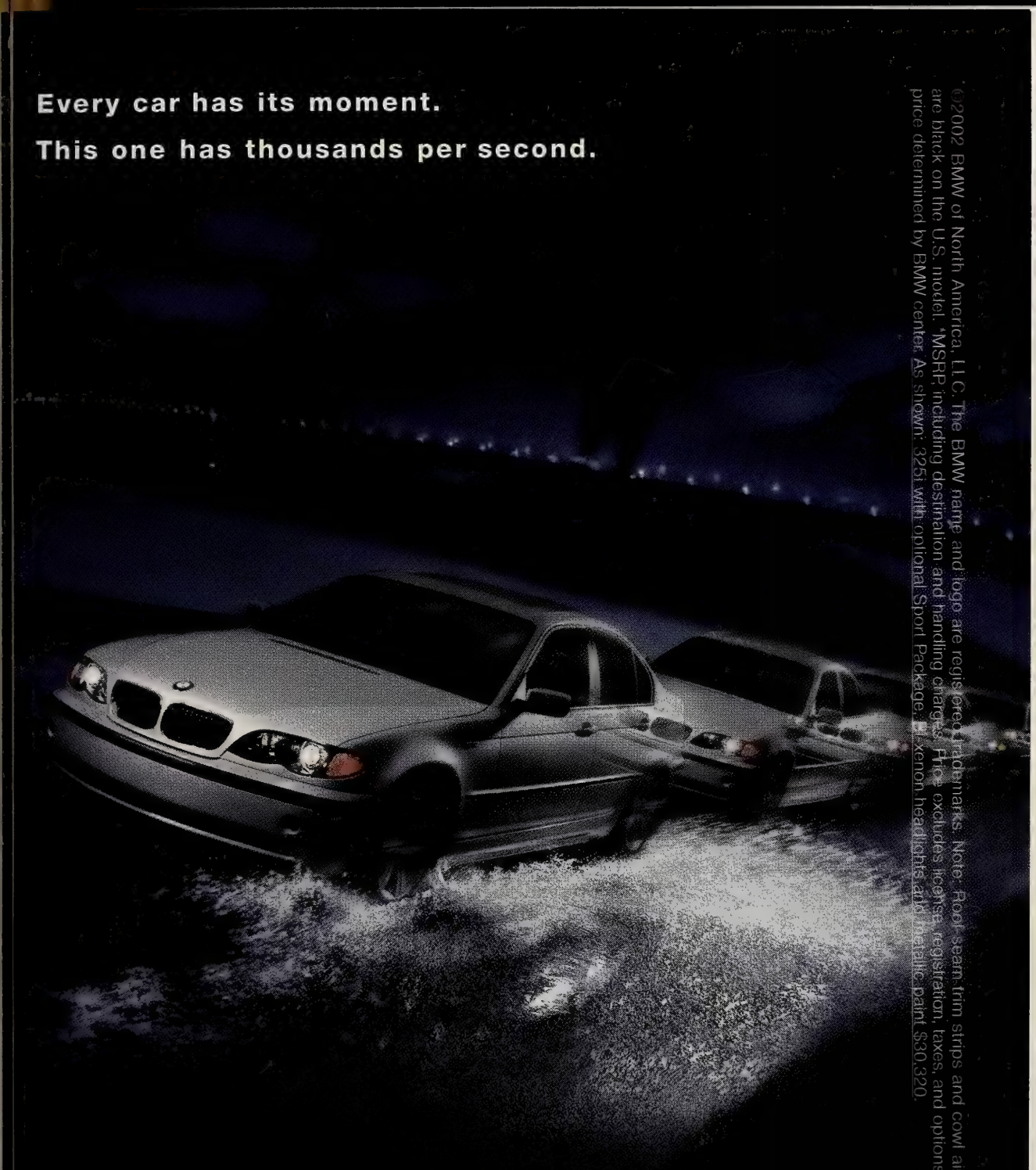

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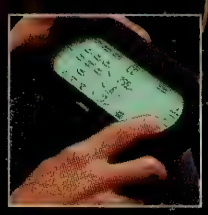

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Rich Warren, *Chicago Tribune*, 6/1/90.

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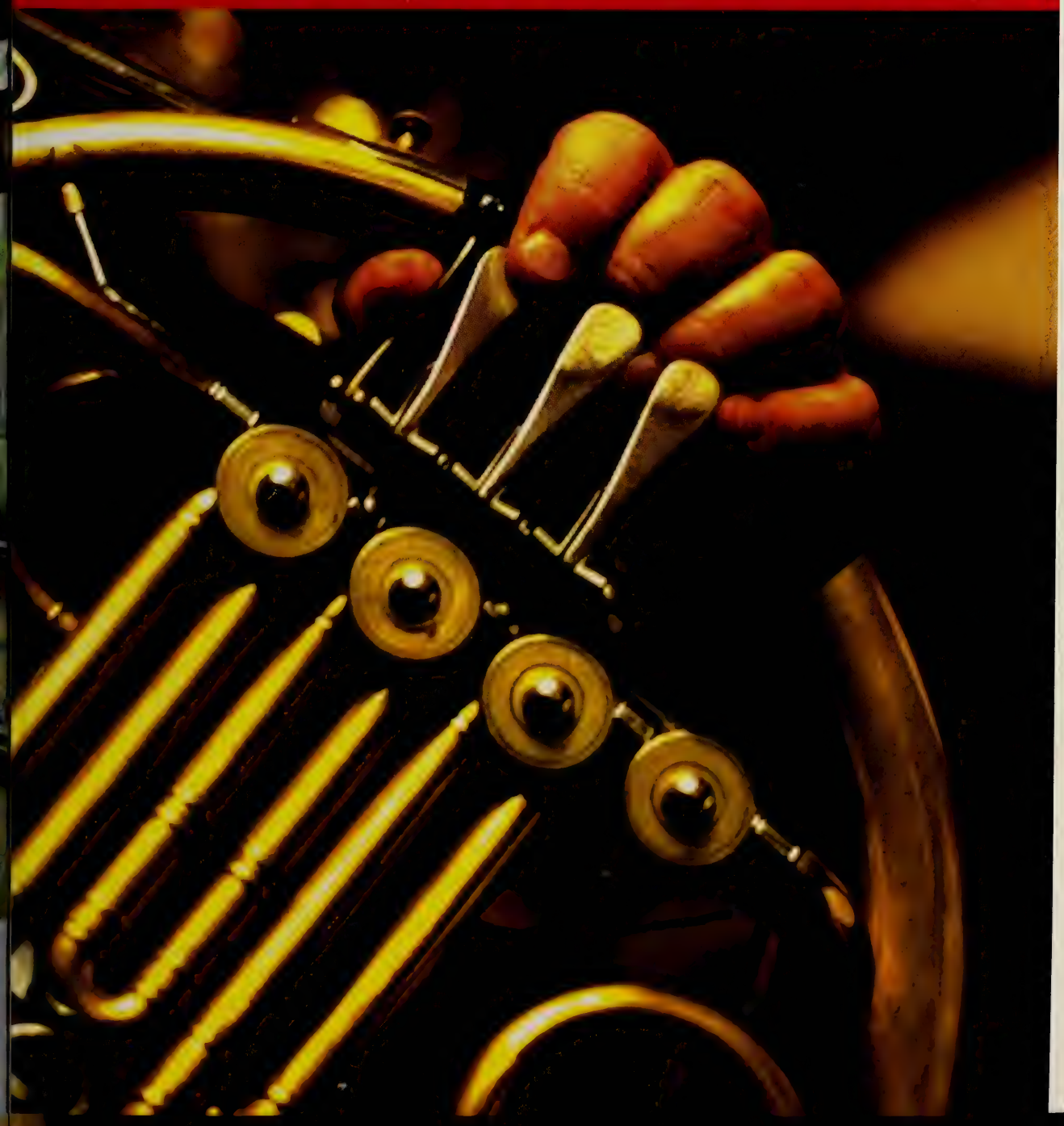

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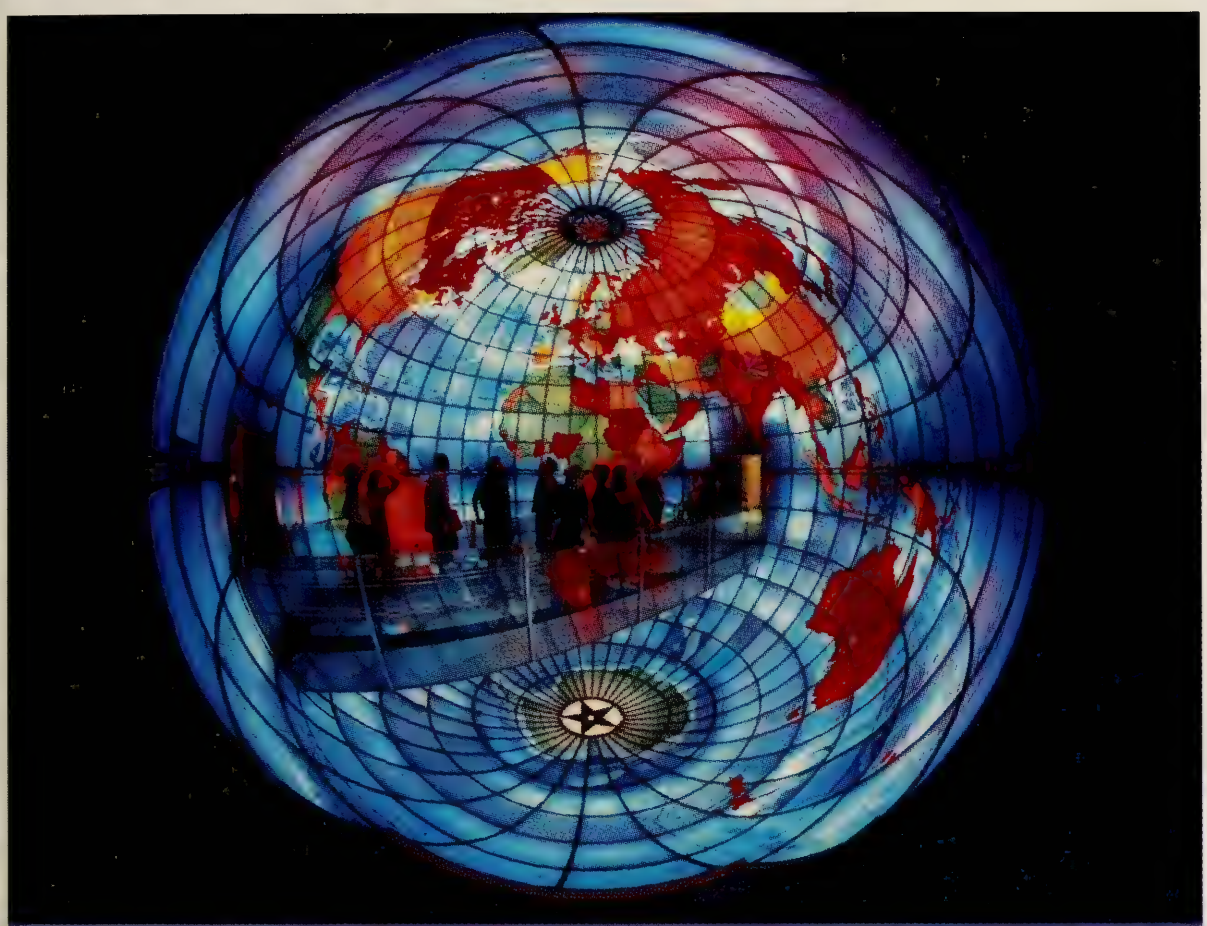

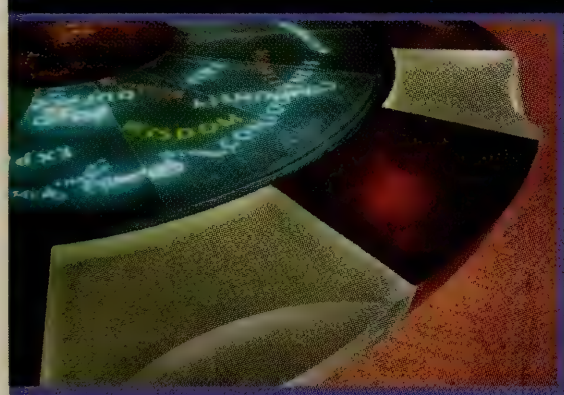

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BSO

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, October 17, 2002

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander taught in public schools in Livonia and in Springwater, New York. He was high school principal in Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He coauthored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, a Thursday-night BSO subscription concert each October has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

Book Signing at the Symphony Shop This Week, October 18 and 19, 2002: "Toscanini: The NBC Years"

The well-known Toscanini authority Mortimer H. Frank will be signing copies of his recent acclaimed book, "Toscanini: The NBC Years," at the Symphony Shop this Friday and Saturday, October 18 and 19. The first book to draw upon all the archival recordings of Toscanini's NBC Symphony broadcasts, "Toscanini: The NBC Years" includes, among other things, a history of the NBC Symphony, season-by-season discussions, repertory lists and performance evaluations, a discography, and insights into the conductor's musicianship and place in history. Mr. Frank, a former curator of the Toscanini archive at Wave Hill and now teaching at the Juilliard School, will be at the Symphony Shop on Friday afternoon, October 18, before and after the concert and during intermission, and on Saturday, October 19, before the concert and during intermission.

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

Symphony Hall Tours

During the 2002-03 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The

one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

BSO Members in Concert

BSO principal cellist Jules Eskin is soloist in the Dvořák Cello Concerto with former BSO Assistant Concertmaster Max Hobart leading the Civic Symphony Orchestra of Boston on Sunday, October 20, at 3 p.m. at Regis College, on a program also including Schumann's Symphony No. 3, *Rhenish*. Tickets are $20 and $25. For more information call the Regis College box office at (781) 768-7070 or visit www.csob.org.

Under the direction of BSO violinist Wendy Putnam, the Concord Chamber Music Society opens its 2002-03 season on Sunday, October 27, at 3 p.m. with a program of Beethoven piano trios—the *Kakadu*

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Variations, the *Ghost* Trio in D, and the *Archduke* Trio in E-flat—at the Concord Academy Performing Arts Center, 166 Main St. in Concord. The performers are Ms. Putnam, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 369-6080.

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, opens its 2002-03 season on Sunday, October 27, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, with music of Augusta Read Thomas (*Passion Prayers*, featuring BSO cellist Joel Moerschel), Sebastian Currier, and Tod Machover. Soprano Susan Narucki is also featured in this program. Tickets are $20 (with discounts for students and seniors). For more information visit info@collagenewmusic.org or call (617) 325-5200.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall—Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Stravinsky, Lukas Foss, and Mozart on Sunday, November 17, at 3 p.m. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Jon Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Henze, Mozart, Rachmaninoff, and Mendelssohn (October 17-22). Later in the month, Elizabeth Seitz of Boston University and the New England Conservatory discusses Haydn, Mozart, and Beethoven (October 24, 25, and 29) and BSO Publications Associate Robert Kirzinger discusses music of André Previn and Beethoven (October 26).

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A Brief History of the Boston Symphony Orchestra

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

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In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continues during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

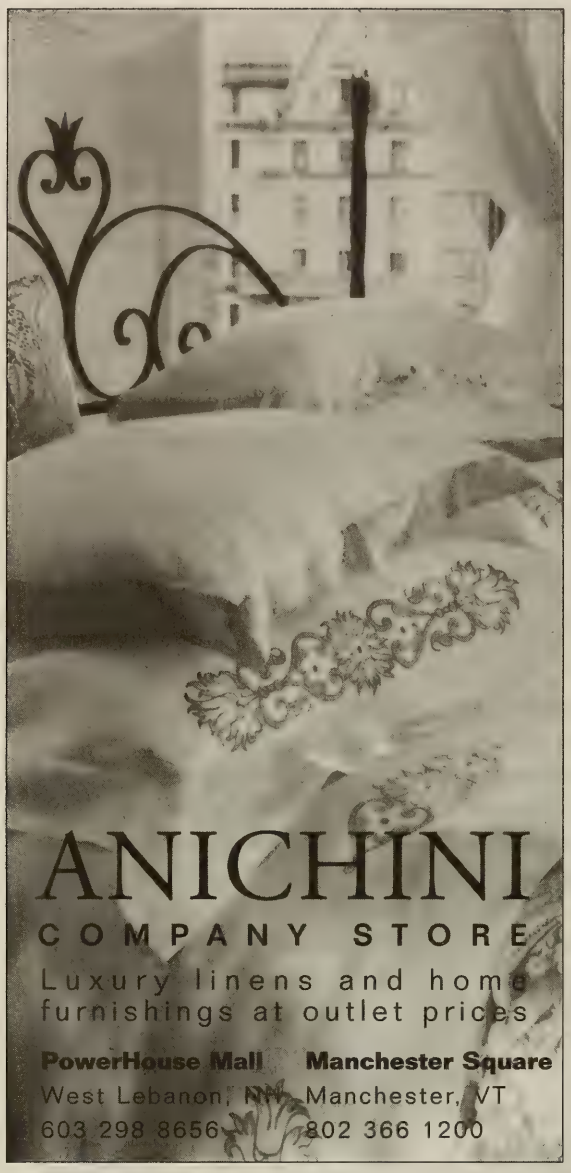
BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and



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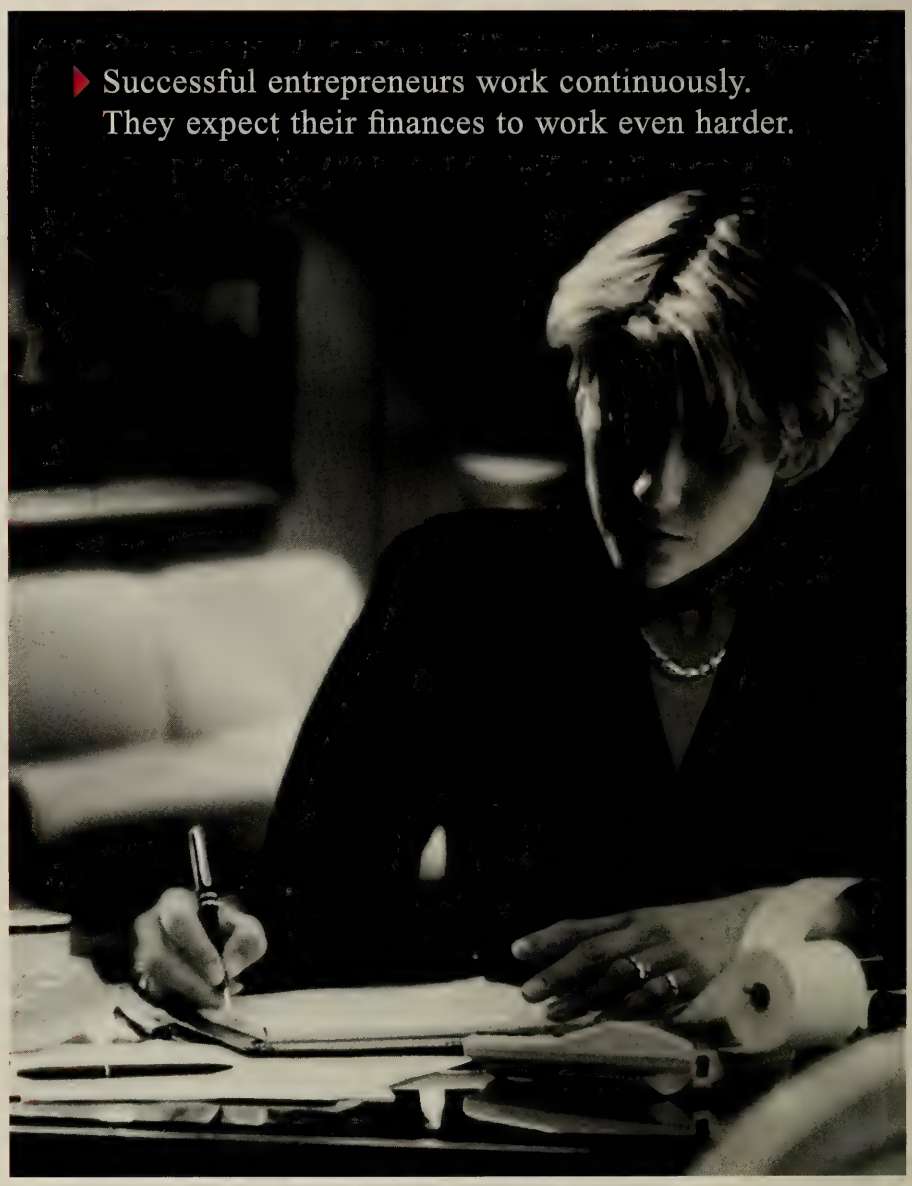

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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BOSTON SYMPHONY ORCHESTRA 2002-2003

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Principal Guest Conductor
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Seiji Ozawa
Music Director Laureate

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Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

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Assistant Concertmaster
Edward and Bertha C. Rose chair

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Ikuko Mizuno
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John Salkowski
Erich and Edith Heymans chair

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‡ On sabbatical leave
° On leave
§ Substitute player

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
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Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
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James and Tina Collias chair
Keisuke Wakao
Assistant Principal
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Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
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Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
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Principal
Edward A. Taft chair, endowed in perpetuity in 1974
°Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

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James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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Thursday, October 17, at 8
THE ELOISE AND RAYMOND H. OSTRANDER MEMORIAL CONCERT
Friday, October 18, at 1:30
Saturday, October 19, at 8

ROBERTO ABBADO conducting

HENZE — *Scorribanda Sinfonica*
(American premiere)

MOZART — Piano Concerto No. 21 in C, K.467
[Allegro maestoso]
Andante
Allegro vivace assai

MITSUKO UCHIDA

Program note begins on page 33.

INTERMISSION

RACHMANINOFF — Symphony No. 3 in A minor, Opus 44
Lento – Allegro moderato
Adagio ma non troppo – Allegro vivace – Tempo come prima
Allegro

The evening concerts will end about 10:05 and the afternoon concert about 3:35.

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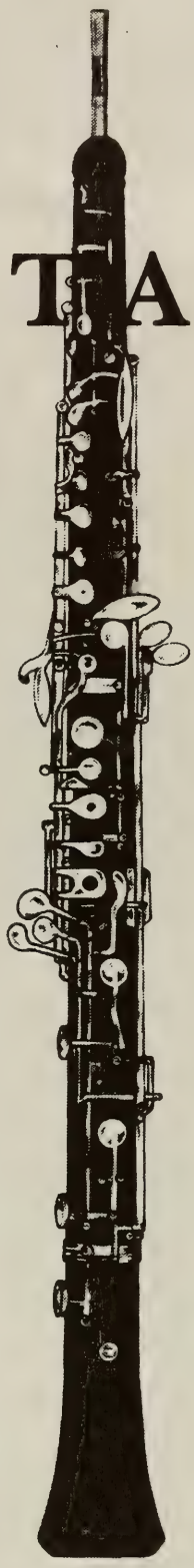

TAKE NOTE

The precursor of the oboe goes back to antiquity– it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German, and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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122nd Season, 2002-2003

Tuesday, October 22, at 8

ROBERTO ABBADO conducting

HENZE — *Scorribanda Sinfonica*
(American premiere)

MENDELSSOHN — Violin Concerto in E minor, Opus 64
Allegro molto appassionato
Andante
Allegretto non troppo – Allegro molto vivace

STEFAN JACKIW

Program note begins on page 37.

INTERMISSION

RACHMANINOFF — Symphony No. 3 in A minor, Opus 44
Lento – Allegro moderato
Adagio ma non troppo – Allegro vivace – Tempo come prima
Allegro

This concert will end about 10.

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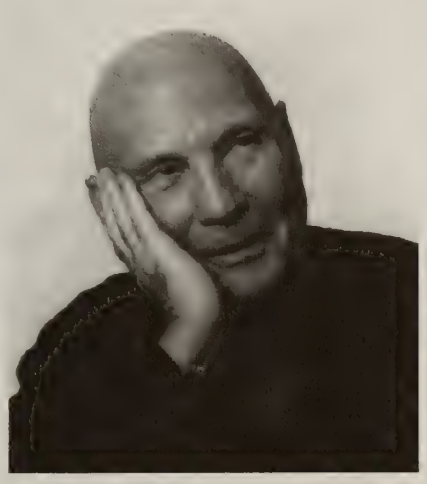
Hans Werner Henze
Scorribanda Sinfonica



Hans Werner Henze was born on July 1, 1926, in Gütersloh, Westphalia, in the northern Rhine region of Germany, and now lives in Marino, Italy. Scorribanda Sinfonica, *which is based on Henze's 1955 score for the ballet* Maratona di danza, *was written during winter 2000-01. It was commissioned by the NDR-Sinfonieorchester on the occasion of the fiftieth anniversary of the new-music initiative "das neue werk," Hamburg, and is dedicated to the composer-conductor Peter Ruzicka. Peter Ruzicka led the NDR-Sinfonieorchester in the world premiere on June 29, 2001, in Hamburg. These are the first performances of* Scorribanda Sinfonica *in the United States, and the first by the Boston Symphony Orchestra. The score calls for four flutes (2nd and 3rd doubling piccolo; 4th doubling piccolo and alto flute), four clarinets (3rd and 4th doubling bass clarinet), two oboes, oboe d'amore, English horn, four bassoons (4th doubling contra), four horns, three trumpets, three trombones, tuba (Wagner tuba doubling bass tuba), percussion (five players recommended: small, medium, and large tam-tams, Chinese gongs, sizzle cymbal, four suspended cymbals, bass drum with cymbal, side drum, three tom-toms, pitched tom-toms, high, medium, and low bongos, matraca [clapper], medium and low sistrums [rattles], tambourine, maracas, castanets, guiros, ratchets, claves, temple blocks, glockenspiel, vibraphone, marimba), timpani, harp, celesta, piano, and strings. The duration of* Scorribanda Sinfonica *is about fifteen minutes.*

Hans Werner Henze spent the summer of 1951 in Italy, where he had traveled with the librettists of his opera *Boulevard Solitude*, Walter Jokisch and Jokisch's wife Grete Weil. He spent most of the summer in Forio on the island of Ischia, near Naples, and took in the Italian way of life that was so different from what he'd left behind in Germany, where his coming of age had been accompanied by Hitler's rise, the war, and the subsequent painful aftermath. He fell in love with Italy and its people, and in May 1953 moved to Italy permanently, initially living on Ischia but later settling in Marino, near Rome.

By the time he left Germany at age twenty-six Henze was already extraordinarily busy fulfilling commissions, mostly for theatrical music. He had attended the Braunschweig State School of Music before being called up for service, late in the war, as a radio operator. Following the war he studied with Wolfgang Fortner in Heidelberg. Having managed to continue studying and composing during the direst years of wartime, Henze continued to expand his technical and expressive range as he came into contact with other professional musicians attempting to reestablish the region's devastated culture through art. He attended the first courses at the Darmstadt Summer School, where he met such eminent musicians as Hermann Scherchen, Karl Amadeus Hartmann, and René Leibowitz, as well as younger musicians including the composer Luigi Nono. Leibowitz in particular was a huge influence, introducing Henze to the great potential of Schoenberg's twelve-tone system, which has remained one of the keystones of the composer's technique and language. Also of great importance was Henze's meeting, following the first performance of his Chamber Concerto at Darmstadt in the summer of 1946, with Willy Strecker, who signed the twenty-year-old composer to a contract with the publisher Schott, beginning a relationship that lasted more than fifty years. (Henze signed with Chester in 2001.) This eventually gained Henze a degree of financial freedom in the form of royalties and advances on unwritten works, allowing him to move to Italy without undue fiscal stress.

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Henze has been extremely prolific in all genres, but it would be reasonable to say that he, like Strauss and Britten, is primarily a dramatic composer. His first opera, *Boulevard Solitude*, given its premiere in Hanover in February 1952, was a significant success, introducing Henze's music to a much wider audience, including arts-watchers beyond Germany. Along with a Venice performance of the ballet *Der Idiot*, it was a 1954 Rome production of *Boulevard Solitude* that first brought Henze to the attention of the already renowned Italian director Luchino Visconti.

Visconti was one of the leading directors in Italy at the time, a proponent of the post-war Italian dramatic style known as neorealism. The movement was primarily associated with film, and is often said to have begun with Visconti's 1943 film *Ossessione*. Other famous examples include Vittorio de Sica's *Ladri di biciclette* (*The Bicycle Thieves*, 1948) and Roberto Rossellini's *Roma, città aperta* (*Open City*, 1945). Naturally the movement also influenced Italian literature and the theater as well, including Visconti's own dramatic and operatic productions. Visconti wrote Henze a letter following the *Boulevard Solitude* production, and the two finally met, as Henze recalls,* in Milan the following year, while Visconti was rehearsing a production of *La traviata*, conducted by Carlo Maria Giulini and starring Maria Callas. In February 1956 Visconti invited Henze to score a ballet work he was creating for a Paris performance by the troupe Ballets Jean Babilée. Called *Maratona di danza*, the piece was to depict a dance marathon taking place in the Roman suburbs, "creating a picture of social misery and cultural impoverishment."

Henze (seated, with cigarette) with director Luchino Visconti (top left), choreographer Dick Sanders (bottom left), dancer Jean Babilée (foreground), and set designer Renzo Vespigniani in front of the Städtische Oper, Berlin, September 24, 1957, for the premiere of "Maratona di danza"

Driving from Naples to Paris in order to attend the work's first rehearsals in May 1956, Henze crashed his new Fiat, breaking his collarbone in the process. With the score still unfinished and its composer hospitalized, the production had to be cancelled. *Maratona di danza* was ultimately premiered more than a year later at the Städische Oper in Berlin with the same principals on September 24, 1957: "...wonderful, bilious and aggressive, provocative and somewhat stranger than anything that had been seen in Berlin for a very long time." It was the music for this work that would be the source, more than forty years later, for *Scorribanda Sinfonica*, subtitled "*sopra la tomba di una Maratona*" ("Symphonic Raid on the Tomb of a Marathon").

Politics was a major part of Italian neorealism, which was often used as a vehicle, if not for social change, then at least for the illumination of cultural maladjustment. At the time of *Maratona*, Henze's political views were less a part of his artistic work than

*In his autobiography *Bohemian Fifths*, published in the United States by Princeton University Press in an English version by Stewart Spencer. The quotes about *Maratona di danza* are from Spencer's translation.

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they were to become in the following decades in his most famous theater works, including the oratorio *Der Floß der "Medusa"* (*The Raft of the "Medusa,"* 1968) and the "actions for music" *We come to the River* (1976). Like his fervently political Italian colleague Luigi Nono, Henze was also actively involved in efforts to bring about social change on a more "practical" level. In 1965, along with the writers Ingeborg Bachmann and Günter Grass, he campaigned on behalf of the Social Democratic Party's candidate for Chancellor, Willy Brandt. In 1969-70 he traveled to Cuba to witness firsthand the continuing "revolution" toward communism there, and there he worked on his revolutionary *El Cimarrón*. His biggest political success, he maintains, was the founding of an arts festival in the Italian town of Montepulciano in 1976.

After the 1970s Henze experienced an increasing disillusionment with politics, but many of his works still grieve for the underserved and the victim. His *Requiem* (1992) is, on one level, a memoriam for one man, but one "whose name does duty for all the many other people in the world who have died before their time." The Ninth Symphony (1997) is "dedicated to the heroes and martyrs of German antifascism." Other works, however, like his Eighth Symphony (triggered by Shakespeare's *A Midsummer Night's Dream*) and his recent *L'Heure bleu* (depicting dusk on the shore of the Mediterranean), are concerned with less troubling themes.

Henze's music, in *Scorribanda Sinfonica* and elsewhere, can be dense and complex with overlapping, contrasting, sometimes conflicting ideas, creating a kind of contextual as well as harmonic and rhythmic dissonance that the composer will prepare and resolve as an earlier composer might prepare and resolve a seventh chord. His means are narrative, in a sense, even in ostensibly abstract works, illustrating the multifarious and chaotic, heartbreaking and ecstatic activity present in any complex, well-realized story.

Scorribanda Sinfonica's balletic origins are evident in the strong rhythmic profile of the piece and in several distinct references to one of Henze's greatest influences, Igor

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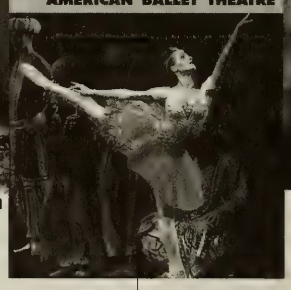

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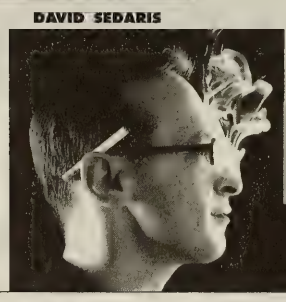

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Stravinsky. Formed in one large movement, the piece travels through internal sections of contrasting texture, meter, and mood, from jazz-like breaks to *tutti*, percussion-buttressed passages of bewildering complexity, to solo turns for piano or winds. All the while the piece maintains an inexorable forward momentum. The composer writes:

> This piece, written during the winter months of 2000-2001, consists of one movement, Allegro con fuoco, in which an old score is revisited, raided, and ravished by its composer. The earlier music had been written in the mid-fifties for a stage work *Maratona di Danza* and for its maker, the director Luchino Visconti.
>
> Elements from the older piece reappear on and off like shadows under the surface of new ones, like more or less vague memories, images of young people suffering pain and despair in their struggle for survival in a barbaric, pitiless modern world.
>
> My new composition is a kind of concerto for very large symphony orchestra, an étude on constant and often rapid musical changes of mood and colours, built on a variety of rhythmic figures, incessantly and brutally pushing the music ahead. Sometimes, it is as though voices are weeping, sometimes crying out loud with pain, with anxiety, under the cold-hearted pressure of an overwhelming violence.

Henze today is one of the most celebrated composers in the world, and one of the busiest. The Boston Symphony Orchestra has performed several of his works, beginning with his Symphony No. 1 in October 1967 and including his *Barcarole* and Symphony No. 7. The BSO commissioned Henze's Eighth Symphony, giving its premiere in October 1993 under Seiji Ozawa. Henze has twice been composer-in-residence at the BSO's Tanglewood Music Center. Along with *Scorribanda Sinfonica* and *L'Heure bleu*, Henze recently completed his Symphony X (Tenth Symphony). He is currently completing an opera, *L'Upupa*, for the 2003 Salzburg Festival.

—Robert Kirzinger

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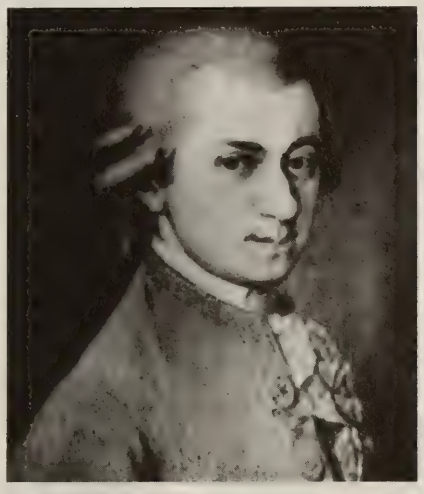
Wolfgang Amadè Mozart
Piano Concerto No. 21 in C, K.467



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The score of the C major concerto, K.467, is dated March 9, 1785; Mozart first performed it in Vienna the next day. The first American performance took place on February 16, 1876, at the Music Hall in Boston; William Mason was soloist, with the Theodore Thomas Orchestra. Alfredo Casella conducted the first Boston Symphony performances of this concerto in January 1927, with soloist Walter Gieseking. Since then, the work has also been given in BSO concerts led by Serge Koussevitzky (with soloists Lucille Monaghan, Gieseking, Emma Boynet, and Lukas Foss), Richard Burgin (with Robert Casadesus), Charles Munch (with Casadesus, Foss, and Seymour Lipkin), Erich Leinsdorf (with Christoph Eschenbach), Seiji Ozawa (with James Levine, a tour performance in Chicago), Christoph Eschenbach (as conductor-pianist), Simon Rattle (with Emanuel Ax), Bernard Haitink (with Murray Perahia), Ozawa again (with Maria Tipo in December 1991, and with Peter Serkin on July 18, 1997, the most recent Tanglewood performance), and Roberto Abbado (with Gianluca Cascioli, the most recent subscription performances, in November 1999). The orchestra includes one flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. There are no cadenzas by Mozart for this concerto. At these performances, Mitsuko Uchida plays her own cadenzas in the first and third movements.

Between February 1784, when he finished the E-flat piano concerto, K.449, and March 1786, when he entered into his thematic catalogue both the A major concerto, K.488, and the C minor concerto, K.491, Mozart wrote eleven concertos for piano and orchestra. During this period, Mozart was living in Vienna; in the early part of 1785 he would achieve the height of his popularity as both pianist and composer, appearing regularly at the homes of the nobility and in public, and supporting himself also with a regular succession of students. On March 3, 1784, he wrote to his father Leopold that he had participated in twenty-two concerts in the space of thirty-eight days ("I don't think that in this way I can possibly get out of practice," he observed). The following fall he played ten concerts during an eleven-day period.

On March 16, 1781, Mozart had come to Vienna fresh from the triumph of *Idomeneo*, which was commissioned for Munich and premiered there six weeks earlier, on January 29. He had been summoned to Vienna by his employer, the Archbishop Colloredo of Salzburg, on the occasion of the Emperor Joseph II's accession to the throne. The Archbishop's social and financial ill-treatment of Mozart, particularly distasteful so soon after the Munich success, led rather quickly to the composer's decision to resign from the Archbishop's service and to make his own living in Vienna. In July 1782, the premiere at the Burgtheater of *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) won over Vienna's operagoing public, as would *Le nozze di Figaro* four years later. Mozart's marriage to Constanze Weber, the sister of his earlier love Aloysia, took place on August 4, 1782, with only grudging approval from his father, and a conciliatory visit to Salzburg with Constanze the following summer didn't especially help. But the trip back to Vienna provided the occasion for Mozart to write the *Linz* Symphony (No. 36) when a concert was arranged there in his honor and he didn't have an appropriate work at hand.

In February 1785, Leopold was visiting with Mozart in Vienna, where he was able to witness firsthand the evidence of his son's success; and it certainly did not hurt to hear Haydn's comment that "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name," this on the occasion of a read-through of several string quartets newly completed by Mozart and dedicated to the older composer. Only weeks later, Mozart completed the C major piano concerto, K.467: it is dated March 9, 1785, and Mozart performed it the next day at the Burgtheater.

The C major concerto could not have provided greater contrast to the one that preceded it, the somber D minor concerto, K.466, dated February 10, which was Mozart's first in the minor mode. K.467 is brightly colored, filled with festive, trumpet-and-drums panoply. Mozart did not write any symphonies between the *Linz* of 1783 and the *Prague* (No. 38) of December 1786, concentrating instead on the piano concerto, which showed him to full advantage as both composer and performer. Indeed, the contrast of moods and colors evident in the successive D minor and C major concertos is itself enough to support Alfred Einstein's assertion that the concertos of this period are "symphonic in the highest sense, and Mozart did not need to turn to the field of pure symphony again until that of the concerto was closed to him."

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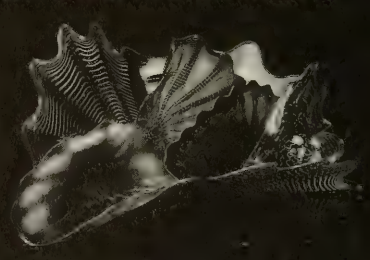

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Mozart did not assign a tempo marking to the opening movement of this concerto; the "Allegro maestoso" printed in most editions is an editorial contrivance that actually works against the character of the opening march rhythm, which wants a brisk tempo. As in so many of his piano concertos, the orchestral exposition is noteworthy for the perfect sense of balance with which Mozart treats the various components of the orchestra, particularly the interplay of strings and winds. At the same time, it is in the way he introduces the soloist that he manages one of his most alluring touches (and this is where an audience hearing the piece for the first time would have expected a particularly inventive gambit). Here, the orchestra comes to a full stop, and unexpected thoughts from the solo oboe, bassoon, and then flute usher in the soloist who, after sharing the main theme with the orchestra, manages throughout the movement to lead the music in frequent and unanticipated new directions, some surprisingly melancholy, others bitingly and chromatically colored.

A 1780 group portrait of the Mozart family by Johann Nepomuk della Croce: Wolfgang's sister Nannerl, Wolfgang, and father Leopold, with a painting on the wall of Mozart's mother, who had died in July 1778

The F major Andante —popularized years ago in the film *Elvira Madigan*—is one of Mozart's great achievements in melody. The aura of relaxation derives partly from its being set in the subdominant of the home key, which imparts a softer, warmer feel to the music than the dominant, G major, would have afforded; partly from the magic Mozart works with the orchestral accompaniment, with its muted strings, pizzicato bass line, and continuous cushion of triplets; and partly from the form, a sort of free variation scheme in which the orchestra introduces the theme and in which the pianist, once having initiated the second statement, is the ever-present singer. But it is the melody itself, with its consistently touching turns of phrase, that most directly and hypnotically draws us into the music.

The last movement is one of Mozart's typically extroverted rondo-finales. This one is marked "*Allegro vivace assai*"—a "very lively Allegro"—and has something of the carnival about it as it mixes wit, lyricism, and touches of pathos, all—again—in perfect balance.

—Marc Mandel

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Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn began planning a violin concerto in 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place on March 13, 1845, in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on November 24, 1849, when Joseph Burke was soloist with the Philharmonic Society under Theodor Eisfeld. Boston first heard the concerto, with piano accompaniment, at a Mendelssohn Quintette Club performance in the Melodeon on February 3, 1851; the soloist was August Fries, who repeated the work on February 22, apparently with orchestra, at a concert of the Musical Fund Society. The concerto entered the repertory of the Boston Symphony Orchestra in its first season, on February 17, 1882, when Alfred de Sève was soloist under the direction of Georg Henschel. Since then it has been performed in Boston Symphony concerts by Willis E. Nowell, Charles Martin Loeffler, Franz Kneisel, Leonora Jackson, Fritz Kreisler, Maud McCarthy, Enrique Fernández Arbós, Marie Hall, and Willy Hess under the direction of Wilhelm Gericke; by Kneisel under Emil Paur; by Kreisler, Sylvain Noack, and Anton Witek under Karl Muck; by Witek and Gertrude Marshall under Otto Urack; by Fredric Fradkin under Henri Rabaud; by Albert Spalding, Richard Burgin, Bronislaw Huberman, and Toscha Seidl under Pierre Monteux; by Burgin, Léon Zighera, Nathan Milstein, Jascha Heifetz, Yehudi Menuhin, and Spalding under Serge Koussevitzky; by Isaac Stern, Zino Francescatti, Mischa Elman, and Jaime Laredo under Charles Munch; by Norman Carol under Richard Burgin; by Joseph Silverstein under

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Erich Leinsdorf (Jack Benny played the first movement only with Leinsdorf in a Pension Fund concert), Seiji Ozawa, and Edo de Waart; by Yuuko Shiokawa under James Levine; by Isaac Stern under Ozawa and under Silverstein; by Itzhak Perlman under Ozawa; by Nigel Kennedy under André Previn; by Cho-Liang Lin under Esa-Pekka Salonen; by Shlomo Mintz under Charles Dutoit; by Joseph Silverstein under Roger Norrington; by Joshua Bell under John Nelson and Pinchas Zukerman; by Midori under David Zinman; by Gil Shaham under Seiji Ozawa and John Williams; by Joshua Bell under Ingo Metzmacher (the most recent subscription performances, in March 2001); and by Itzhak Perlman again, with Rafael Frühbeck de Burgos (the most recent Tanglewood performance, on July 6, 2002). The orchestra includes two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1836, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

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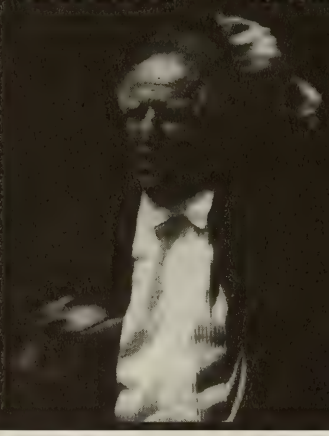

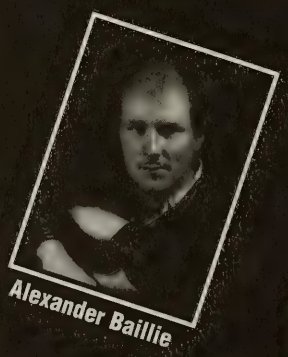

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But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

Ferdinand David (1810-1873), who in 1836 became concertmaster of the Gewandhaus Orchestra of Leipzig at Mendelssohn's request and in 1845 played the premiere of Mendelssohn's Violin Concerto

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his or her own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short

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motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the bass note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully. When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in applause). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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(See BSO Notes on page 5 for more information)

Sergei Rachmaninoff
Symphony No. 3 in A minor, Opus 44

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He began work on his Third Symphony in May 1935, completing two-thirds of it that summer and drafting the rest. He finally finished the score on June 29, 1936. Leopold Stokowski led the Philadelphia Orchestra in the world premiere later that year, on November 6, 1936. The Boston Symphony Orchestra has played Rachmaninoff's Third Symphony in only three previous seasons: under Serge Koussevitzky in March/April 1947, including performances in Boston, New Haven, New York, Brooklyn, and Hartford; under Seiji Ozawa in November 1973, in Providence, Boston, Hartford, and New York; and under André Previn in the 1997-98 season, including subscription performances in February 1998 and the BSO's only Tanglewood performance on August 14, 1998 (though Lorin Maazel gave an earlier Tanglewood performance on August 12, 1994, with the Pittsburgh Symphony Orchestra). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets and contralto trumpet in F, three trombones, tuba, timpani, xylophone, triangle, snare drum, bass drum, cymbals, tam-tam, tambourine, celesta, harp, and strings.

It is astonishing that, of the three symphonies written by a composer so much loved by concert audiences for his piano concertos, only his Second is reasonably well known. All three of the symphonies are filled with the kind of richly pensive, romantic melody and drenchingly sonorous orchestral colors that audiences love, yet the First and the Third are still stepchildren of the composer's fame.

The three symphonies span most of Rachmaninoff's working life: the First was composed in 1895 and the Third came forty years later, after which his only remaining composition was the Symphonic Dances, Opus 45. It should not be too surprising, then, to find some stylistic changes over that long period, however strongly the composer's basic personality is imprinted in the score. Indeed, when Stokowski conducted the first performance of the Symphony No. 3, the response of audience and critics demonstrated that the composer was caught in a classic "Catch-22" situation: many music-lovers felt that he had scanted their desire for lushly orchestrated melody and that he had gone "modern." Even the composer's close friend, fellow composer Nikolai Medtner, was upset at what he deemed Rachmaninoff's "modernism," though it is really hard to imagine what he could have meant by that. Certainly his harmonic treatment is more adventurous, but not so novel as to consititute an impediment to understanding. On the other hand, critics and proponents of the new charged that this music belonged to the turn of the century and that it was forty years out of date. In any case, the symphony failed to capture the hearts of audiences instantly, as his Rhapsody on a Theme of Paganini had done two years previously—and perhaps it was only this sense of disappointment that led to some surprisingly negative reviews.

Rachmaninoff himself was deeply disappointed—to such an extent that he composed nothing for the next seven years. Yet he once commented ruefully of the Third: "It has been heard once in every capital in the musical world; it has been condemned in them all. But it's quite possible that in fifty years' time it will be rediscovered like Schumann's Violin Concerto and become a sensational success."

"Sensational success" is perhaps too strong a phrase even now, but it is clear that

Rachmaninoff's Third Symphony has been winning new adherents among conductors and musical commentators. Times are clearly changing. At least we can begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

The Third Symphony, one of the very small number of works to be composed during Rachmaninoff's self-imposed exile from Russia after 1917, is indeed one of his strongest and most original compositions. It is, in some ways, more "modern" than any other —though not in any sense that should frighten the music-lover fond of the composer's romantic streak. It reveals his usual sure touch with orchestral color, calling for a degree of technical virtuosity from his ensemble that he rarely, if ever, demanded elsewhere. (No doubt this was both a tribute and a challenge to the players in Stokowski's Philadelphia ensemble, with which Rachmaninoff had a particularly close relationship during the last decade of his life, even to the point of conducting a recording of the Third Symphony in 1939.) Moreover, the Third is the most compact of Rachmaninoff's symphonies, with less of the sometimes rambling (however gorgeous!) structural deviations found in the earlier works.

This is the only Rachmaninoff symphony in three movements; he chose to adopt a procedure that he had already used successfully in his concertos, making a middle movement serve as a combination of slow movement and scherzo. Listeners new to this piece but familiar with other works by Rachmaninoff will not be surprised by two of its characteristic features: the presence of a "motto" theme heard at the outset of the work that recurs in many different guises throughout, and the eventual appearance of the "Dies irae" melody from the plainsong Mass for the Dead. Both elements seem to be part of Rachmaninoff's basic fatalism, and it is a mood that might well have been regarded as particularly appropriate in the middle-1930s as the world political and economic situation seemed already on the track to an inevitable global conflict.

Rachmaninoff originally drafted the opening motto theme for horns and trumpets, an assertive, if conventional, opening. But he reconsidered, and made it instead into a tentative, even mysterious element, quietly intoned by muted solo cello, horns, and clarinets. It is a modal stepwise theme, covering only three notes, a minor third. Its habit of winding around a single note and constantly turning back on itself seems like a fatalistic gesture, evoking a mood of hopelessness against which it is the purpose of the music

to struggle. And it bears a family resemblance to the "Dies irae" theme that will emerge in the finale. Meanwhile it appears in many guises, both obvious and subtle.

Having presented this motto just once, Rachmaninoff launches into the main section of the sonata form movement. The principal theme, first heard in the woodwinds, is sweetly mournful and redolent of Russian sound, a lament for things lost, while the second theme, presented warmly by the cellos, is one of those richly romantic Rachmaninoff melodies that win all hearts at once. These elements are developed compactly and with great skill and rhythmic energy propelled by racing triplet figures. The development makes no use of the second theme, so when the motto brings back the recapitulation, Rachmaninoff makes quick work of the principal theme, which has had quite a workout, and lavishly extends the second theme in new colors. Hushed staccato strings remind us of the motto as the movement closes.

The opening slow section of the middle movement seems designed to arouse expectation. The horn, singing like a medieval bard against the harp's accompaniment, presents yet another version of the motto now turned into a fragment of epic song. Then comes a string of special melodic gestures and colors—a chromatic violin solo with a descending melody; another melody for the unison violins, now rising; a brief flute melody. These are extended and developed into a shimmering web, then dissolve into a preparatory Allegro vivace passage that brings in the main scherzo theme in the strings. This is highly colored music, even theatrical in its feel, suggesting visual images (though the composer has not informed us if he had any such ideas in his head). Eventually the scherzo dies away and Rachmaninoff engineers a careful return to the slow tempo again, in which all of the material previously heard is reinterpreted in a gentle, nocturnal mood.

The finale is bold and vigorous. The opening string figure drives along with great energy, eventually to be transmuted into a splendid fugue. The rushing character of this music occasionally pauses for brief lyrical interludes, gradually introducing the idea of the "Dies irae," which grows more and more prominent. Following the dark hints which that melody always seems to bring with it, Rachmaninoff works up to a vivid and brilliant close, designed to show off the virtuosity of the modern symphony orchestra with tremendous éclat.

—Steven Ledbetter

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Hans Werner Henze's droll, nostalgic, and socially fascinating *Bohemian Fifths: An Autobiography*, originally published in German in 1996, was translated into English by Stewart Spencer and printed here in 1999 (Princeton University Press). His *Music and Politics: Collected Writings 1953-81* is out of print but can still be found used (Cornell or Faber and Faber). An interesting and well-illustrated book in the series "20th-Century Composers," *Hindemith, Hartmann, and Henze*, by Guy Rickards, provides cultural and historical background for Henze and two other important German composers active in the twentieth century (Phaidon paperback). The New Grove II article on Henze is by Virginia Palmer-Füchsel. Most studies of his music are in German-language publications. Information including a biography, works-list, and upcoming performances can be found at the composer's website, www.hanswernerhenze.de, but this is maintained by his former publisher, Schott, and doesn't include his most recent scores. His new publisher, Chester Music (www.chester-novello.com), also has a Henze page.

Neither *Scorribanda Sinfonica* nor its basis, *Maratona di danza*, has been recorded commercially, as far as I can tell, although much of Henze's music is available on disc. In the 1990s Deutsche Grammophon re-released many earlier recordings in an imposing fourteen-disc "Hans Werner Henze" edition celebrating the composer's seventieth birthday. The set incorporated most of Henze's important work from the 1940s to the 1970s. Most of the discs are now available singly, but they can be tricky to find in this country. Included in the set are the first six symphonies under the composer's direction, the oratorio *The Raft of the "Medusa,"* the opera *Der junge Lord*, the Piano Concerto No. 2, and many other pieces. Also of interest are Henze's early (1956) ballet *Undine*,

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photography: Constantine Manos

on a Grammy-nominated recording by Oliver Knussen with the London Sinfonietta and pianist Peter Donohoe (Deutsche Grammophon), and a recent disc of Henze songs performed by tenor Ian Bostridge with pianist Julius Drake, including the *Arabian Songs* written for Bostridge on Henze's own texts (EMI). Ingo Metzmacher's acclaimed 1998 recording of Henze's Ninth Symphony and Simon Rattle's of the Seventh with the City of Birmingham Symphony Orchestra are good representations of the composer's recent orchestral work (both EMI). Volume 4 of the commemorative issue "Kurt Masur at the New York Philharmonic" includes Masur leading the February 2001 American premiere of Henze's Symphony No. 9, in a two-disc set also including Giya Kancheli's *And Farewell Goes Out Sighing* (on the Philharmonic's own label, available via their website at www.newyorkphilharmonic.org).

—Robert Kirzinger

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A Cultural Biography* is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). The recent series of readable, compact composer biographies "Musical lives" includes *The life of Mozart* by John Rosselli (Cambridge paperback). There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Dover paperback). Another useful older book is Arthur Hutchings's *A Companion to Mozart's Piano Concertos* (Oxford paperback). Michael Steinberg's note on the Piano Concerto No. 21 in C, K.467, is in his compilation volume *The Concerto–A Listener's Guide* (Oxford). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a useful resource; this includes an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Mitsuko Uchida has recorded Mozart's C major piano concerto, K.467, with Jeffrey Tate and the English Chamber Orchestra (Philips). Other noteworthy recordings include Murray Perahia's as both soloist and conductor with the English Chamber Orchestra (CBS/Sony), Jenö Jandó's with András Ligeti and the Concentus Hungaricus (Naxos), Géza Anda's with the Mozarteum Orchestra of Salzburg (Deutsche Grammophon "Originals"), Alfred Brendel's with Neville Marriner and the Academy of St. Martin in the Fields (Philips), and Daniel Barenboim's as soloist and conductor with the Berlin Philharmonic (Teldec).

Books in which to read about Felix Mendelssohn include *The New Grove Early Romantic Masters 2*, which contains Karl-Heinz Köhler's Mendelssohn entry from the 1980 edition of The New Grove Dictionary of Music and Musicians along with the Grove articles on Weber and Berlioz (Norton paperback); Eric Werner's *Mendelssohn: A New Image of the Composer and his Age*, translated by Dika Newlin (Macmillan); Philip Radcliffe's *Mendelssohn* in the Master Musicians series, newly revised by Peter Ward Jones (Oxford University Press); George Marek's *Gentle Genius*, which is more concerned with the composer's background and milieu than with specifics of the music (Funk & Wagnalls); the anthology *Mendelssohn and his World*, edited by R. Larry Todd (Princeton University Press), and Herbert Kupferberg's *The Mendelssohns: Three Generations of Genius* (Scribners). The Mendelssohn article in the recently revised (2001) New Grove is by R. Larry Todd. Michael Steinberg's program note on the Violin Concerto is in his com-

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pilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's program note on the concerto can be found in his *Essays in Musical Analysis* (Oxford paperback).

There are Boston Symphony recordings of the Violin Concerto from 1980 with Isaac Stern under Seiji Ozawa's direction (Sony Classical) and from 1959 with Jascha Heifetz under the direction of Charles Munch (RCA). Former BSO concertmaster Joseph Silverstein has recorded the work with Sergiu Comissiona conducting the Utah Symphony Orchestra (Pro Arte). Beyond that, there are so many recordings of the piece that one might as well just choose one's favorite violinist from among those available, which include (listed alphabetically by soloist) Joshua Bell's with either Neville Marriner and the Academy of St. Martin in the Fields (London) or Roger Norrington and the Camerata Academica of Salzburg (Sony Classical; this is quite recent and includes Bell's own first-movement cadenza); Yehudi Menuhin's with Wilhelm Furtwängler and the Philharmonia Orchestra (EMI "Great Recordings of the Century"); Anne-Sophie Mutter's with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon); Itzhak Perlman's with (he's made three) Bernard Haitink and the Concertgebouw Orchestra (Philips), André Previn and the London Symphony Orchestra (EMI), and Daniel Barenboim and the Chicago Symphony Orchestra (Teldec); Gil Shaham's with Giuseppe Sinopoli and the Philharmonia Orchestra (Deutsche Grammophon); Isaac Stern's with Eugene Ormandy and the Philadelphia Orchestra (Sony Classical); Henryk Szeryng's with Bernard Haitink and the Concertgebouw Orchestra of Amsterdam (Philips); Maxim Vengerov's with Kurt Masur and the Leipzig Gewandhaus Orchestra (Teldec), and Pinchas Zukerman's with Leonard Bernstein and the New York Philharmonic (Sony Classical). Of particular interest is a recent historic issue of Fritz Kreisler's 1926 recording with Leo Blech conducting the Berlin State Opera Orchestra (budget-priced Naxos Historical).

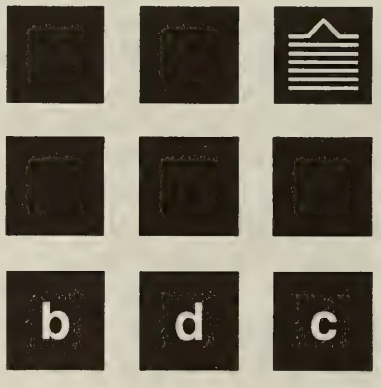
Geoffrey Norris's article on Rachmaninoff in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Russian Masters 2* with the Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich (Norton paperback). Norris has revised his article for the new edition of Grove (2001), the composer's name now being spelled "Rachmaninoff" rather than "Rakhmaninov." Norris also wrote *Rakhmaninov*, an introduction to the composer's life and works in the Master Musicians series (Littlefield paperback). Also useful are the smaller volumes *Rachmaninov Orchestral Music* by Patrick Piggott in the series of BBC Music Guides (University of Washington paperback) and *Sergei Rachmaninov: An Essential Guide to his Life and Works* by Julian Haylock in the series Classic *fm* Lifelines (Pavilion paperback). A recent helpful contribution to the Rachmaninoff bibliography is *Rachmaninoff: Composer, Pianist, Conductor* by Barrie Martyn (Scolar Press). An older book, *Sergei Rachmaninoff: A Lifetime in Music*, compiled by Sergi Bertensson and Jay Leyda with assistance from Sophie Satin, Rachmaninoff's sister-in-law, draws upon the composer's own letters and interviews (New York University Press). Michael Steinberg's notes on Rachmaninoff's Second and Third symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). The composer himself recorded his Third Symphony with the Philadelphia Orchestra in 1939 (RCA). Modern recordings include Vladimir Ashkenazy's with the Concertgebouw Orchestra of Amsterdam (London), Edo de Waart's with the Rotterdam Philharmonic (Philips), Mikhail Pletnev with the Russian National Orchestra (Deutsche Grammophon), André Previn's with the London Symphony Orchestra (EMI), and David Zinman's with the Baltimore Symphony Orchestra (Telarc).

—Marc Mandel

Roberto Abbado

Italian conductor Roberto Abbado is in high demand for orchestral engagements, having established important relationships with such orchestras as the Boston Symphony, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Seattle Symphony, Houston Symphony, and Minnesota Orchestra, to name a few. Mr. Abbado's 2002-2003 season exemplifies his growing popularity with American audiences, as he appears with twelve renowned orchestras across the United States. The season began in mid-September with his debut with the Saint Louis Symphony Orchestra, followed by a two-week reengagement with the Minnesota Orchestra. Also this season he performs with the Atlanta Symphony, Houston Symphony, National Symphony, Los Angeles Philharmonic, Detroit Symphony, Chicago Symphony, Philadelphia Orchestra (including performances at the Kennedy Center in Washington, D.C., and at Carnegie Hall), and in his debut performances with the Pittsburgh Symphony. Internationally, he leads the Maggio Musicale Fiorentino in a special concert in December and conducts the Orchestra Sinfonica dell'Accademia di Santa Cecilia in February. He returns to Canada in early May to lead the Montreal Symphony, then travels to England to conduct the Royal Liverpool Philharmonic in a return engagement following last season's acclaimed debut. On the international stage, Mr. Abbado counts among his conducting credits many of the finest orchestras, including the Orchestre National de France, Hamburg NDR Symphony Orchestra, Bamberger Symphoniker, Sächsische Staatskapelle Dresden, the Budapest Philharmonic, Royal Liverpool Philharmonic, Netherlands Radio Philharmonic, Swedish Radio Orchestra, Gotenburg Symphony, Sydney Symphony Orchestra, and Orchestra Sinfonica Nazionale della RAI, among others. Mr. Abbado is equally well established in the operatic arena, where he has conducted many new productions and world premieres at venues including the Metropolitan Opera, La Scala, the Maggio Musicale Fiorentino, Vienna Staatsoper, the Opéra-Bastille in Paris, Zurich Opera, Bayerische Staatsoper, and Deutsche Oper Berlin. His discography includes, for RCA Red Seal/BMG, *I Capuleti e i Montecchi*, a *BBC Magazine* "Pick of the Year 1999," and *Tancredi*, a Deutsche Phono Akademie Echo Klassic Deutscher Schallplattenpreis winner. Additional BMG releases include *Don Pasquale* with Renato Bruson, Eva Mei, Frank Leopardo, and Thomas Allen; *Turandot* with Eva Marton, Ben Heppner, and Margaret Price, and a CD of ballet music from Verdi operas. He has also recorded the two Liszt piano concertos with soloist

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.



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Gerhard Oppitz; a collection of tenor arias with Ben Heppner, and a disc of opera scenes with Carol Vaness, both with the Münchner Rundfunkorchester. For Decca he has recorded verismo arias with Mirella Freni. Mr. Abbado studied conducting with Franco Ferrara at La Fenice and at the Accademia Nazionale di Santa Cecilia, where he was honored to be the only student in the Academy's history to be invited to conduct the Orchestra di Santa Cecilia. From 1991-98, he served as chief conductor of the Münchner Rundfunkorchester, recording seven CDs with the orchestra during his tenure. He made his North American concert debut with the Orchestra of St. Luke's in 1991 at New York's Lincoln Center. He made his Boston Symphony Orchestra subscription debut in November 1998 and has since conducted the orchestra regularly here and at Tanglewood. His most recent subscription appearances were in November 2001 and his most recent Tanglewood appearance in July 2002.

Mitsuko Uchida

Mitsuko Uchida's interpretations of a wide range of repertoire have gained her a formidable reputation for her intellectual acuity and musical insight. She is particularly noted for her interpretations of Mozart, Beethoven, and Schubert, but is also a dedicated performer of Berg, Webern, Schoenberg, Debussy, and Messiaen. Last season Mitsuko Uchida focused on two of the most important strands in her career: Mozart and Schoenberg. Despite a sabbatical during the first half of 2002, she gave performances of Mozart concertos with Sir Colin Davis and the Dresden Staatskapelle, and with Kurt Sanderling in Berlin as a part of his farewell concert. Her Mozart violin sonatas project with Mark Steinberg continued with the complete cycle at Wigmore Hall in London, plus selected programs in Bath, Antwerp, Dublin, and Paris. Schoenberg featured strongly in a three-week chamber music project in Japan involving such artists as Yo-Yo Ma, Mark Steinberg, and Maria Piccinini, including performances of *Pierrot Lunaire*, the Three Piano Pieces, Op. 11, and Messiaen's *Quartet for the End of Time*. This season Mitsuko Uchida becomes artist-in-residence at the Cleveland Orchestra, and with two weeks of concerts will initiate a long-term project in which she will conduct from the keyboard all of Mozart's piano concertos. She will also play and conduct two Mozart concertos with the Berlin Philharmonic Orchestra in a birthday concert for Kurt Sanderling. Other concerto appearances will include the Philharmonia Orchestra of London and the Los Angeles Philharmonic. Ms. Uchida will give solo recitals at venues including the Hamburg Musikhalle, Vienna Konzerthaus, Carnegie Hall, and the Amsterdam Concertgebouw, and will return to the International Piano Series at the Royal Festival Hall in London. She will also appear in

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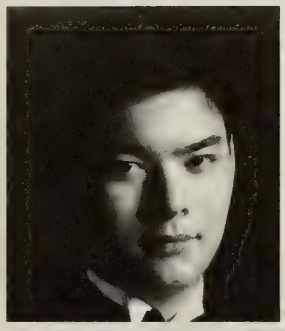
a three-concert chamber music series, "Mitsuko Uchida: Vienna Revisited," at Carnegie Hall in April, with programs including music of Mozart, Schubert, and the Second Viennese School. Mitsuko Uchida records exclusively for Philips. She has recorded all of Mozart's piano sonatas and concertos, and the sonatas (which won the 1989 *Gramophone* Award) form part of the Philips "Mozart Edition" released in the composer's bicentenary year. Other recordings include the Beethoven concertos with Sanderling, as well as works by Debussy, Chopin, and Schumann. Her Schubert piano sonata series has continued with a disc of the E-flat piano sonata, D.568, and the six *Moments Musicaux*. Her 2001 recording of Schoenberg's Piano Concerto with the Cleveland Orchestra and conductor Pierre Boulez won four awards, including a *Gramophone* Award for best concerto recording. Mitsuko Uchida is co-director, with Richard Goode, of the Marlboro Music Festival. She made her Boston Symphony Orchestra debut in October 1986 and last appeared in subscription concerts with the orchestra in February 1994, performing Messiaen's *Oiseaux exotiques*. Her most recent BSO appearance was at Tanglewood in July 1995, as soloist in Mozart's D minor concerto, K.466.

Stefan Jackiw



Making his first appearance in a Boston Symphony subscription concert this week, seventeen-year-old violinist Stefan Jackiw made his Boston Pops debut in 1997 at age twelve playing the Wieniawski Violin Concerto No. 2 under Keith Lockhart. He has also made solo appearances in Boston Symphony Orchestra Youth Concerts. He has performed with the Minnesota Orchestra, the Pittsburgh Symphony, and the Boston Philharmonic Orchestra, among others. In spring 2000 Mr. Jackiw made his acclaimed European debut, performing the Mendelssohn Violin Concerto with the Philharmonia Orchestra and Benjamin Zander in London. He has since appeared with the Orchestre Philharmonique de Strasbourg and the Bournemouth Symphony Orchestra. Upcoming engagements included concerts with the Chicago Symphony Orchestra and the orchestra of the Maggio Musicale Fiorentino. Also an active recitalist, Mr. Jackiw has given numerous concerts in the Boston area, including performances in the WCRB Copley series and at the French Cultural Center. In summer 2001 he was invited to the Schleswig-Holstein Festival, where he gave a collaborative recital with Christoph Eschenbach. Last season he performed on the Rising Stars Series of the Ravinia Festival and on the Fleet-Boston Celebrity Series at Jordan Hall. The son of physicists, Stefan Jackiw began playing violin at age four. He is a senior at Roxbury Latin School and studies violin with Donald Weilerstein at New England Conservatory. Past teachers include Zinaida Gilels and Michèle Auclair. In 2002 he was awarded the prestigious Avery Fisher Career Grant.

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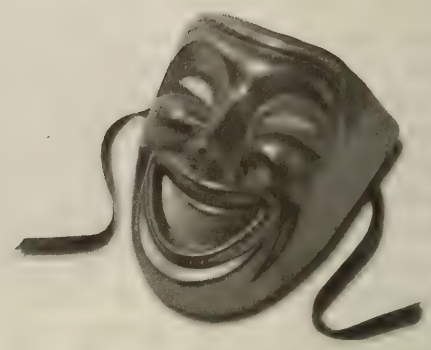

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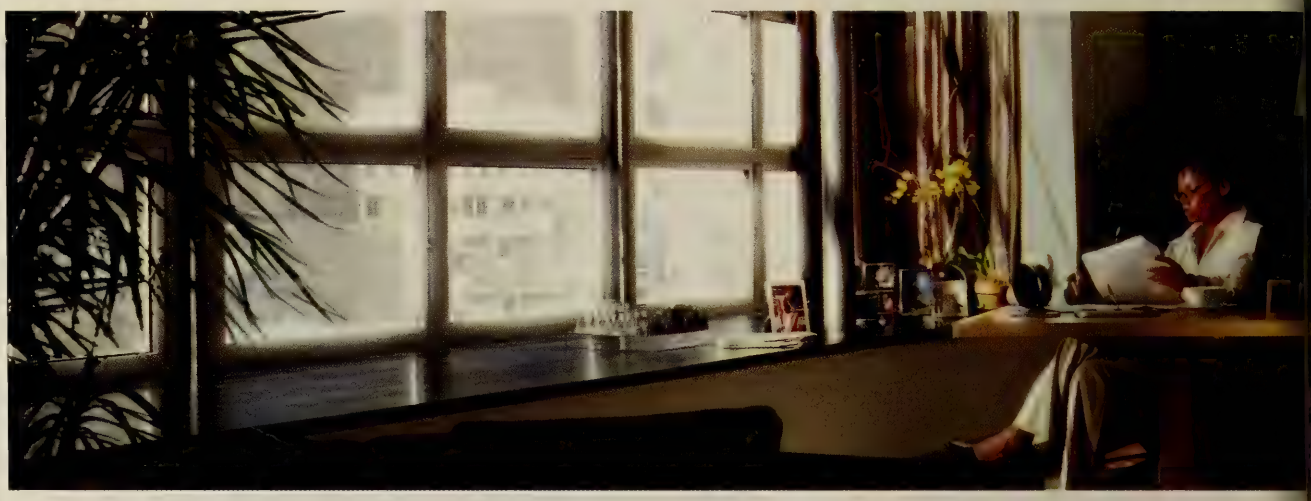

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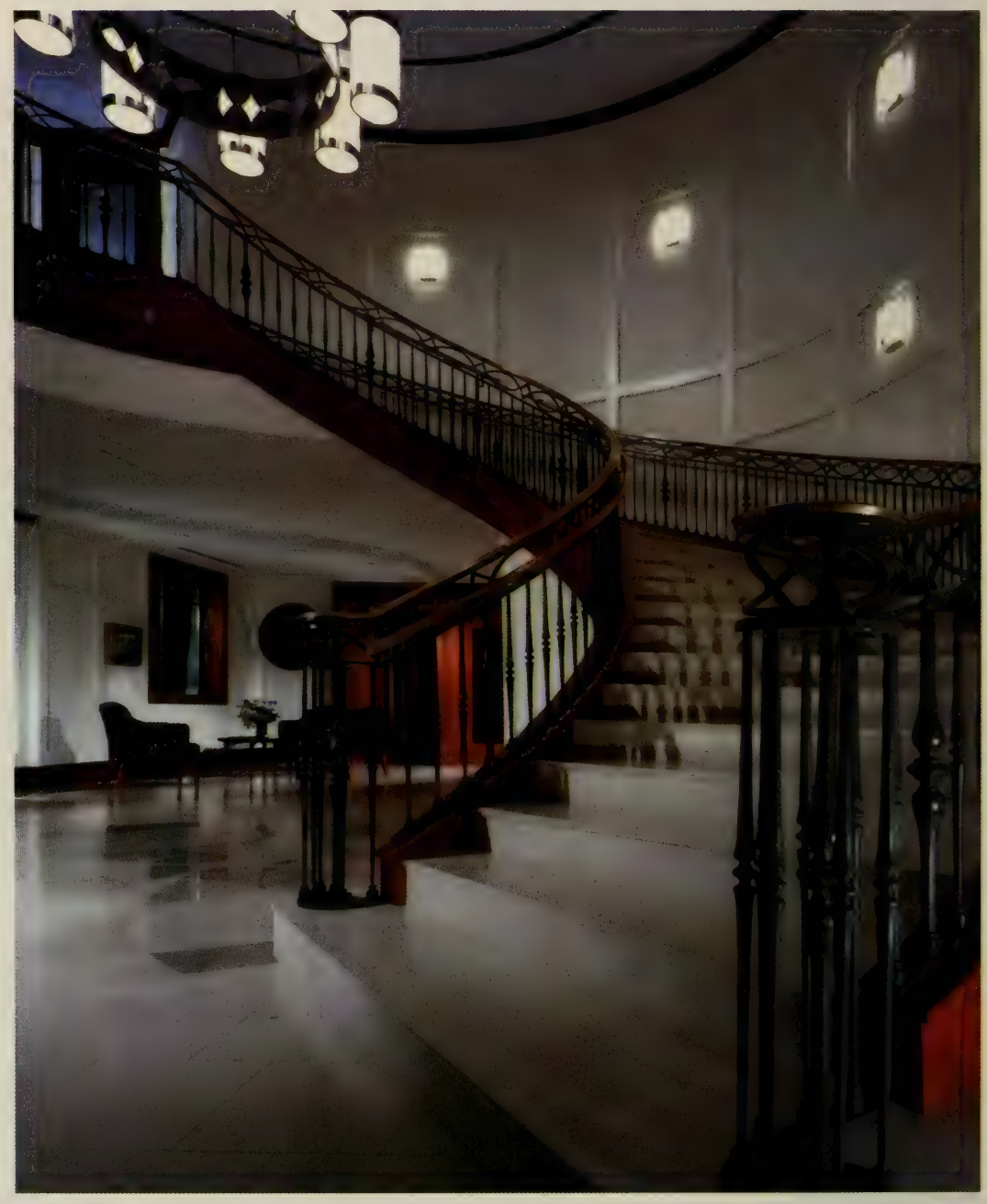

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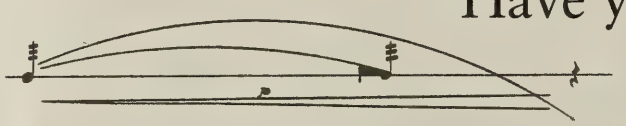

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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives statewide to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, capital needs, and the BSO archives. Endowment gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2001, and August 31, 2002.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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Continued on page 65

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For information regarding BSO, Boston Pops, or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at 617-638-9279 or at abristol@bso.org

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EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra as a season sponsor and the new host of the BSO website. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.

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Now in our 27th year of partnership with the Boston Symphony Orchestra, WCVB-TV Channel 5 is pleased to celebrate and support one of the world's most distinguished music organizations. Our collaboration features stirring performances as well as stories about the orchestra's important contributions to the community in televised programs such as "POPS! Goes the Fourth," "Holiday at Pops" and "Salute to Symphony." WCVB proudly shares a Boston treasure with viewers in New England and across the country.

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NEXT PROGRAM. . .

Thursday, October 24, at 8
Friday, October 25, at 8
Saturday, October 26, at 8
Tuesday, October 29, at 8

Pre-Concert Talks by Elizabeth Seitz, Boston University (Oct. 24, 25, 29) and Robert Kirzinger, BSO Publications Associate (Oct. 26)

ANDRÉ PREVIN conducting

OCTOBER 24, 25, and 29:

HAYDN — Symphony No. 102 in B-flat
- Largo – Vivace
- Adagio
- Menuet: Allegro
- Finale: Presto

MOZART — *Sinfonia concertante* in E-flat, K.364(320d), for violin, viola, and orchestra
- Allegro maestoso
- Andante
- Presto

MALCOLM LOWE, violin
STEVEN ANSELL, viola

SATURDAY, OCTOBER 26, ONLY:

PREVIN — Violin Concerto
- I. Moderato
- II. *Cadenza* – Slowly
- III. (from a train in Germany)

ANNE-SOPHIE MUTTER

INTERMISSION

ALL PERFORMANCES:

BEETHOVEN — Symphony No. 7 in A, Opus 92

Next week, Boston Symphony principals Malcolm Lowe and viola Steven Ansell are featured in Mozart's elegant *Sinfonia concertante* for violin, viola, and orchestra, with André Previn returning to Symphony Hall for the first of his two subscription weeks this season. The program also includes two masterworks of the Classical period, Haydn's Symphony No. 102 from his second triumphant season in London (1795), and the Symphony No. 7 of Beethoven, who ushered in the Romantic era with such works as the Seventh Symphony. For the non-subscription Saturday concert, soloist Anne-Sophie Mutter rejoins Mr. Previn for an encore performance of his Violin Concerto, a Boston Symphony commission given its world premiere here in March 2002. Written for Ms. Mutter and the BSO, Previn's concerto is both expressive and personal, inspired by a train ride in Germany, where he was born and lived as a child, and using a German children's song he knew as a small boy as the basis for the final movement.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, October 24, at 10:30 a.m.
(Open Rehearsal)
Thursday 'C'—October 24, 8-10:05
Friday Evening—October 25, 8-10:05
Tuesday 'C'—October 29, 8-10:05

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin
STEVEN ANSELL, viola

HAYDN	Symphony No. 102
MOZART	*Sinfonia concertante* in E-flat for violin, viola, and orchestra, K.364
BEETHOVEN	Symphony No. 7

Saturday, October 26—8-9:50
(Non-Subscription Concert)

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

PREVIN	Violin Concerto
BEETHOVEN	Symphony No. 7

FUNDING PROVIDED IN PART BY
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Wednesday, October 30, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'A'—November 2, 8-9:55

ANDRÉ PREVIN conducting
JEAN-YVES THIBAUDET, piano

COPLAND	Suite from *Appalachian Spring*
RAVEL	Piano Concerto for the left hand
SHOSTAKOVICH	Symphony No. 6

Thursday, November 14, at 9:30 a.m.
(Open Rehearsal)
Thursday 'C'—November 14, 8-10:05
Friday Evening—November 15, 8-10:05
Saturday 'B'—November 16, 8-10:05
Tuesday 'B'—November 19, 8-10:05

JAMES CONLON, conductor
JOHN ALER, tenor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

SCHUBERT	Overture and Incidental Music to *Rosamunde*
BRITTEN	*Cantata misericordium* for tenor, baritone, chorus, and orchestra
BRITTEN	*Ballad of Heroes*, for tenor, chorus, and orchestra
SCHUBERT	Symphony No. 4, *Tragic*

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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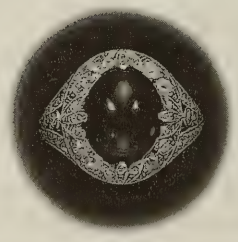

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SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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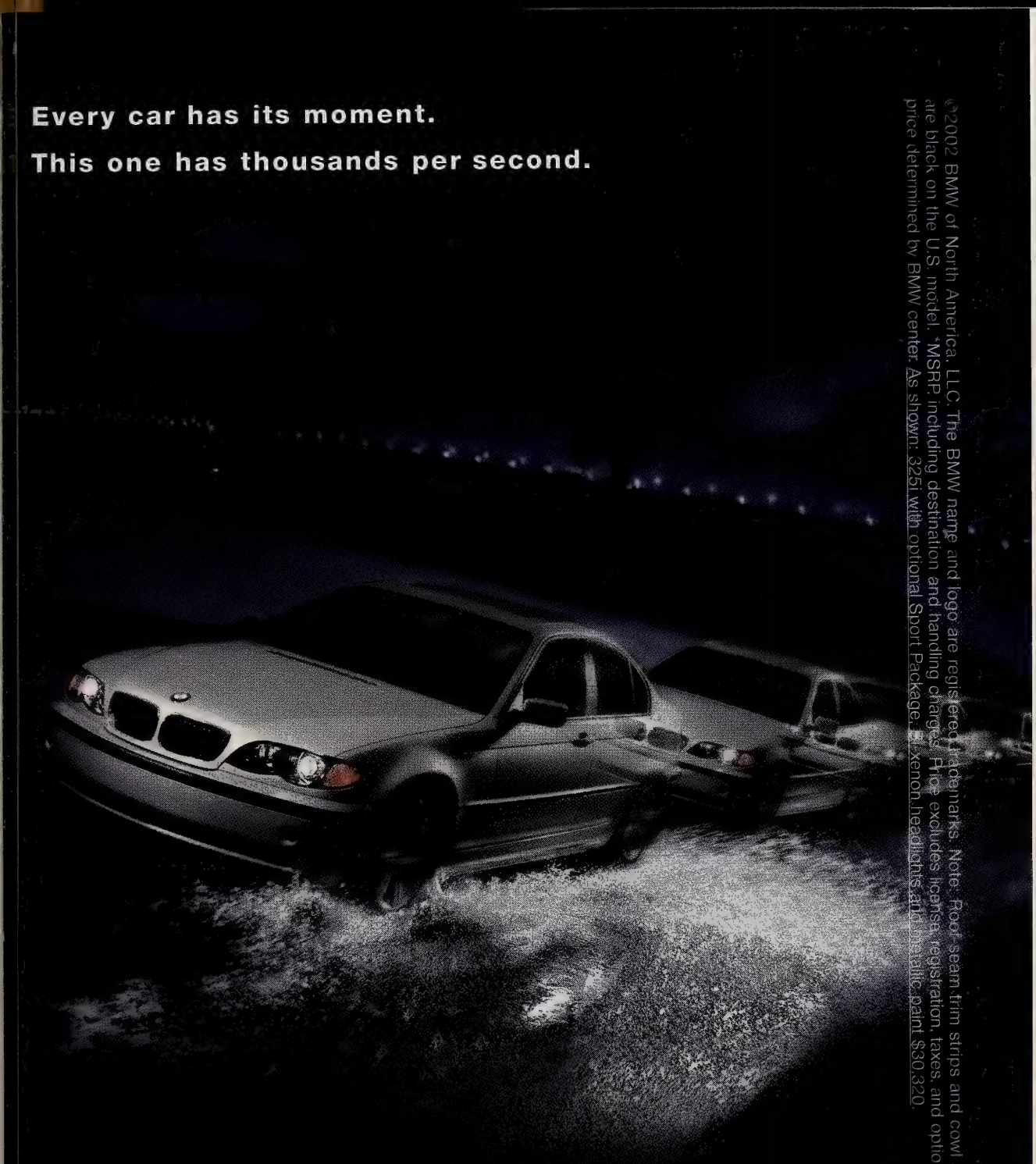

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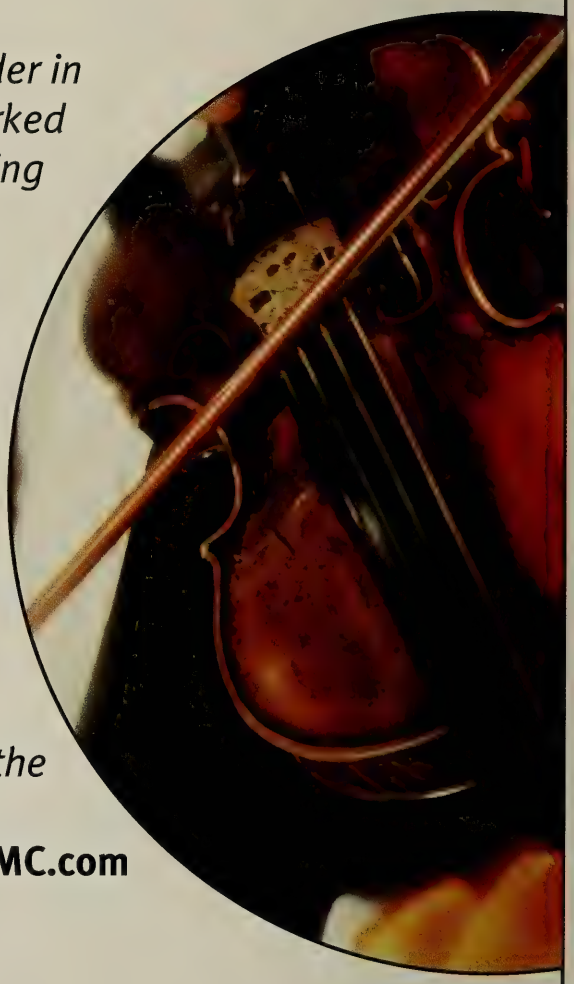

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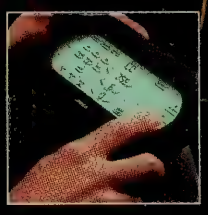

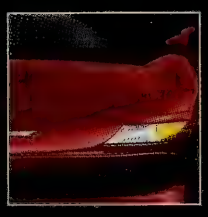

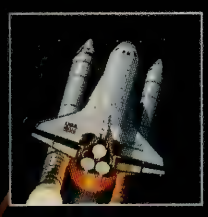

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Rich Warren, *Chicago Tribune*, 6/1/90.

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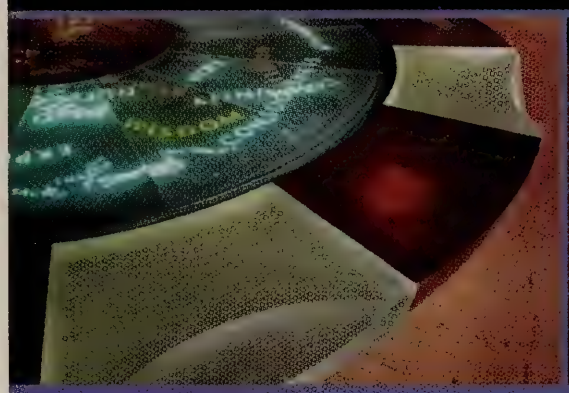

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BSO

The Roger Brightbill Memorial Concert Thursday, October 24, 2002

The Thursday-evening concert on October 24th is named in memory of Professor Roger Brightbill, in recognition of a generous bequest he left to both the Boston Symphony Orchestra and Boston Lyric Opera.

Professor Brightbill was a Harvard-trained psychology professor for Northeastern University who loved nothing more than to enjoy classical music, opera, and travel. He grew up in Windber, Pennsylvania, a small coal-mining town. He graduated Phi Beta Kappa from Washington and Jefferson College in Washington, Pennsylvania, in 1955 and then earned his Ph.D. at Harvard. His teaching career began at Northeastern in 1961 and lasted throughout his life. It was through his TIAA-CREF funds that he bestowed on the Symphony his most generous gift. Dr. Brightbill's travels took him around the world; he visited several continents, making friends wherever he went. His name holds a permanent place in Symphony Hall, on seat B-13, Second Balcony Right, endowed in perpetuity as part of his bequest.

BSO Youth Concerts Feature "Unsolved Mysteries" Led by Christopher Wilkins November 6-9, 2002

Guest conductor Christopher Wilkins, who made his Boston Symphony Youth Concerts debut last April, returns to open the 2002-2003 season of Youth Concerts, Wednesday, November 6, through Saturday, November 9. This program of "Unsolved Mysteries" features music by Nielsen (*Maskarade* Overture), Falla (from *El amor brujo*), Mozart (from the *Haffner* Symphony), Ives (from *The Unanswered Question*), and Holst (from *The Planets*). In addition, the Saturday Family Concerts will feature a performance by the winner of the 2002 Boston Symphony Youth Concerts Concerto Competition. Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins is now that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $10 each for weekday concerts and $18 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall— Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Stravinsky, Lukas Foss, and Mozart on Sunday, November 17, at 3 p.m. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Jon Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts

—on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

BSO Members in Concert

BSO violist Michael Zaretsky performs J.S. Bach's Six Cello Suites as arranged for viola on Friday, November 1, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free. For more information call (617) 353-8725 or visit www.bu.edu/tsai/.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs music of Bach, Krenek, Martin Butler, and Scarlatti on Wednesday, November 6, at 8 p.m. at Trinity Church in Newton Centre and on Friday, November 8, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are John Gibbons, harpsichord, and Sharan Leventhal, violin. Tickets are $24 ($20 seniors, $12 students). For more information visit www.BostonArtistsEnsemble.org or call (617) 964-6553.

MusicWorks, founded by BSO violist Mark Ludwig, performs a program entitled "20th-Century Musical Bridge From Europe to America"—including music of Klein, Foss, Hindemith, Eisler, and Post—on Sunday, November 10, at 3 p.m. in the South Berkshires Concert Series at Simons Rock College, preceded by a 2 p.m. panel discussion, with a post-concert reception honoring Lukas Foss's 80th birthday. The performers include pianists Lukas Foss and Virginia Eskin, the Hawthorne String Quartet, and mezzo-soprano Deborah Rentz-Moore. Tickets are $25 ($20 seniors and students). For more information call 1-866-266-2746.

BSO clarinetist Thomas Martin is soloist in Mozart's Clarinet Concerto with Max Hobart conducting the Wellesley Symphony Orchestra on Sunday, November 17, at 3 p.m. at MassBay Community College, 50 Oakland Street, Wellesley Hills, on a program with Tchaikovsky's Symphony No. 1, *Winter Daydreams*, Liadov's *Kikimora*, and Theofanidis's *Metaphysica*. Tickets are $15 ($12 students and seniors). For more information visit www.wellesleysymphony.org or call (781) 235-3584.

EMC and bso.org — Where Information Lives

The Boston Symphony Orchestra is proud to welcome EMC Corporation back as the BSO's season sponsor for the fourth consecutive year. Beginning in October and for the first time this season, EMC is also hosting the BSO's website, bso.org, which attracts more than 2.6 million visitors annually. EMC is committed to helping preserve the past

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

and present musical heritage of the BSO so that it will be available to all and to future generations. EMC Corporation is the world leader in network information storage and information management software, and the provider of the most robust, secure, and trusted information storage infrastructure in the world.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Elizabeth Seitz of Boston University and the New England Conservatory discusses Haydn, Mozart, and Beethoven (October 24, 25, and 29) and BSO Publications Associate Robert Kirzinger discusses music of André Previn and Beethoven (October 26). In the weeks ahead, Harlow Robinson of Northeastern University discusses Copland, Ravel, and Shostakovich (October 30-November 2), John Daverio of Boston University discusses Schubert and Britten, and Robert Kirzinger discusses Adès, Schumann, and Dvořák (November 21-23).

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

Symphony Hall Tours

During the 2002-03 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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BOSTON SYMPHONY ORCHESTRA 2002-2003

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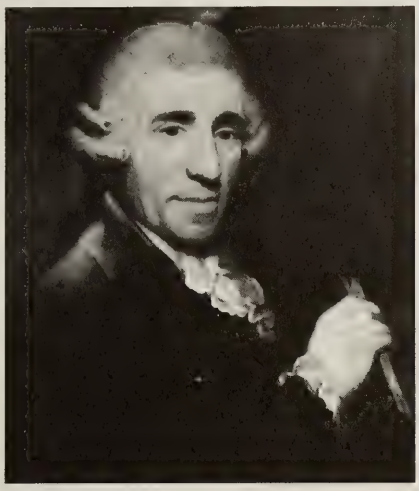
Joseph Haydn
Symphony No. 102 in B-flat



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He wrote the Symphony No. 102 in 1794 and led the first performance on February 2, 1795, at the King's Theatre, London. Haydn symphonies began to be played in America in the 1780s and 1790s, in Boston as early as 1792; they were, however, seldom clearly identified, and it is impossible in most instances to establish early performance dates with any precision. The present symphony was on the first pair of concerts the Boston Symphony ever gave; the dates were October 21 and 22, 1881, and Georg Henschel conducted. Henschel, by then Sir George, returned at the age of eighty to lead the opening concerts of the orchestra's fiftieth season on October 10 and 11, 1930, and conducted this work on that occasion as well. The BSO has also played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (who made the first and what was for many years the only recording), Richard Burgin, Leonard Bernstein, Charles Munch, Rafael Kubelik, Seiji Ozawa, Joseph Silverstein, Kurt Masur, and André Previn (the most recent Tanglewood performance, on August 4, 1985, and the most recent subscription performances, in February 1998). The score calls for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.

The story is familiar—the death of the aged Prince Nicholas Esterházy in 1790, the disbanding by his son of most of his musical household, the pension granted to the fifty-eight-year-old Haydn (then just about to complete three decades of service to the family) and the continuance of his Kapellmeister title as a sinecure, the composer's delight in his new-found liberty, his removal to Vienna, the appearance one December morning of a stranger who announced, "I am Salomon from London and I have come to fetch you."

Johann Peter Salomon, born 1745 in Bonn, an admirer of Haydn since the 1770s, had settled in London in 1781 and was active and successful there as a violinist and impresario. He happened to be on the continent when he heard of Esterházy's death and he lost no time in setting out for Vienna, where he made Haydn a splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert. That story, too, is a familiar one—the farewell from Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of the London concerts and the symphonies (nos. 93-98) he wrote for them, the honorary degree from Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the news of Mozart's death, the return to Vienna in July 1792. There, an ungifted, unrigorous teacher, he briefly gave lessons to the twenty-one-year-old Beethoven, an unhappy encounter. Mozart was gone and so was Frau von Genzinger, almost as young. Haydn's marriage and his now fourteen-year-old affair with the singer Luigia Polzelli were as wretched and draining as ever. He was happy, therefore, to accept Salomon's invitation to return to London, and on January 19, 1794, he set out once more for a stay of a year and a half. For Salomon he produced three more symphonies (nos. 99-101) and another three (nos. 102-104) for a series of concerts organized by the violinist and composer Giovanni Battista Viotti. For other occasions he wrote piano sonatas, trios, and songs to English texts. Though Viotti's concerts were less well organized and less well attended than Salomon's, the three symphonies presented at them enjoyed immediate and immense success at concerts in February, March, and April 1795. At the pre-

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miere of this one, during the finale, a chandelier fell in the middle of the auditorium, but no one was hurt as the audience had all rushed forward to get as close a look as they could at Haydn, who was conducting from the keyboard. The symphony was at once dubbed *The Miracle*, a title later mistakenly transferred to No. 96. An encore of the finale was demanded and granted, but not only because of the chandelier: encores even of two movements were not uncommon at those Haydn premieres in London.

The first sound is a B-flat five octaves deep—unmeasured but long, and presumably to be followed by a little breath. Violins and violas continue with a slow phrase of elegiac cast. That phrase, speeded up and with all pathos removed, propels the Vivace into being, while a unison, always with a silence on either side, constantly disrupts the flow of the movement. Not only is the ornate melody of the Adagio of exceptional eloquence, the sheer sound of the movement is the most remarkable Haydn ever imagined: trumpets and drums are muted, a solo cello injects its gently penetrating timbre into the middle of the texture, and just before the end, the two trumpets contribute a sound so extraordinary that it still tends to frighten conductors, many of whom remove it. This movement, by the way, is a transcription of a piano trio written in London a little earlier. A forceful minuet is spelled by a gentler Trio. The finale is one of Haydn's quickest and funniest, the double upbeat to the theme being designed for wonderful "so when is it going to come back?" games. But the drama and the harmonic surprises of the first two movements insist on not being forgotten. If Beethoven didn't get much out of his lessons with Haydn, he learned plenty from his scores.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

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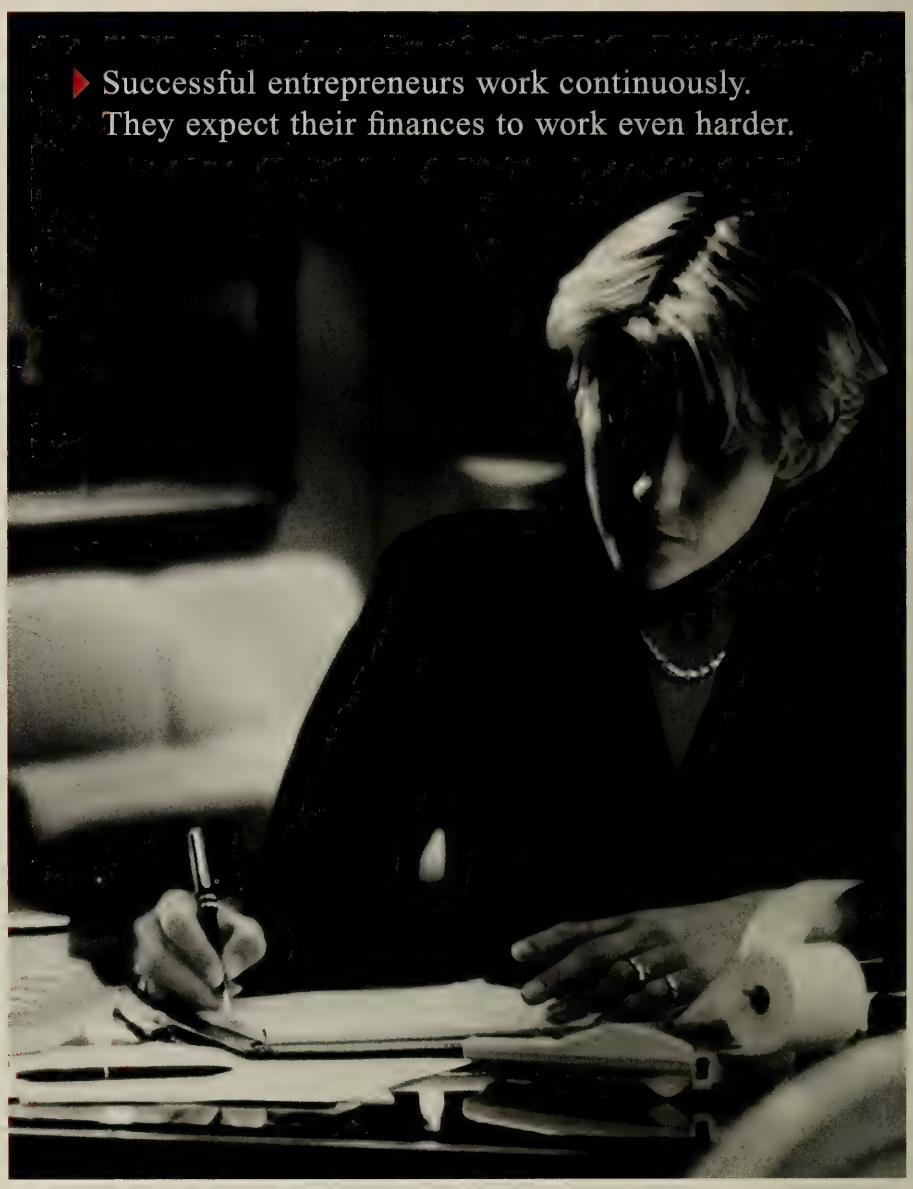

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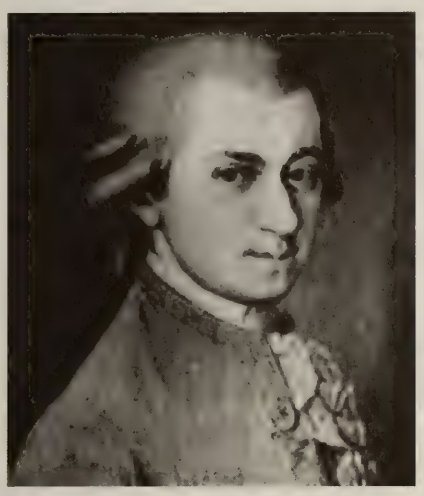
Wolfgang Amadè Mozart
Sinfonia concertante in E-flat for violin, viola, and orchestra, K.364(320d)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Most probably he wrote this work in Salzburg during the summer of 1779; we have no information about its early performance history. Mozart includes cadenzas in the score. Theodore Thomas was both violinist and conductor for the first performance in America, on April 8, 1865, in New York; the violist was George Matzka. The first BSO performances of this music, in January 1892, included only the first movement: Arthur Nikisch conducted, with Charles Martin Loeffler and Franz Kneisel as violin and viola soloists respectively. The orchestra's first complete performances featured Anton Witek and Emile Férir under Karl Muck in November 1915, subsequent ones featuring BSO principals J. Theodorowicz and F. Denayer under Pierre Monteux; William Kroll and Joseph de Pasquale under Serge Koussevitzky; Isaac Stern and de Pasquale under Charles Munch; Ruth Posselt and de Pasquale under Richard Burgin and Munch; Joseph Silverstein and Burton Fine under Erich Leinsdorf, Bernard Haitink, and Seiji Ozawa; Joseph Silverstein and Pinchas Zukerman under Ozawa; Malcolm Lowe and Burton Fine under Sergiu Comissiona; Maxim Vengerov and Yuri Bashmet under Jukka-Pekka Saraste; Ariel Shamai and Pinchas Zukerman under Jeffrey Tate (the most recent Tanglewood performance, on August 6, 1999), and Thomas Zehetmair and Ruth Killius under Ilan Volkov (the most recent subscription performances, in January 2000). Two oboes and two horns are added to the orchestral strings, which include two sections of violas as well as of violins.

That Mozart, with his sense of theater and his own brilliance as a virtuoso, was particularly drawn to the concerto is no surprise. He wrote such pieces as a little boy and offered his first mature essays in the genre when he composed his famous set of inventive, graceful, dazzlingly accomplished violin concertos in 1775. He paid particular attention to the form in the middle 1880s, the time of his great piano concertos, though that astounding group of works has a great forerunner in the E-flat concerto of 1777, K.271, as well as two later pieces on the very highest level, the C major, K.503, and the final B-flat, K.595.

In 1778-79, Mozart became intensely interested in the possibilities of concertos with more than one solo instrument. Much earlier, in May 1774, he had written what he called a *Concertone*, a big concerto, for two violins (C major, K.187e), but now there suddenly appeared a run of six such works. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the Concerto for Flute and Harp, K.297c (April 1778), agreeably Rococo but a bit perfunctory; the delightful two-piano concerto in E-flat, K.316a (early April of 1779), and the present work. He began a concerto in D for piano and violin, K.315f (November 1778), and a *Sinfonia concertante* in A for violin, viola, and cello, K.320e (summer or early fall of 1779), abandoning both scores not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were cancelled. The puzzle is the *Sinfonia concertante* in E-flat for four wind instruments, K.297b, whose genesis cannot be properly established and which has not come down to us in any form that can be authenticated as by Mozart.

In the middle of this frustrating package of plans, experiments, and accomplishments, the *Sinfonia concertante* for violin and viola stands out as one of Mozart's most seduc-

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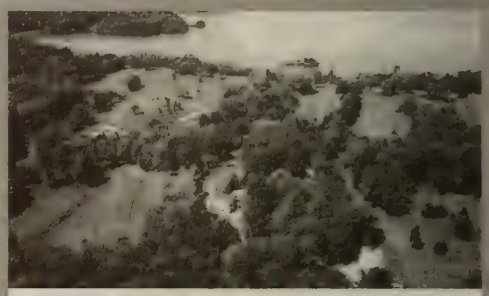

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tively rich works and surely as the finest of his string concertos. Mozart was primarily a pianist, but he was also an accomplished violinist, and in chamber music sessions he liked best to play the viola. He enjoyed being in the middle of the texture, but there is also an affinity between the viola's dark sonority and that element of melancholy which is apt to touch even his most festive compositions. The viola is *the* Mozartian sound par excellence. His chamber music reaches its highest point in those quintets where he adds a second viola to the standard string quartet. Here, in this *Sinfonia concertante*—the title suggests a symphony that behaves like a concerto—he stresses the characteristic color by dividing the orchestral violas into two sections. As for the solo instruments, Mozart is more interested in the distinction of color than in the difference of range. He sends the viola clear up to the high E-flat above the treble staff, an altitude it never comes near approaching in the quartets and quintets. To allow the viola to be more penetrating, Mozart writes the part not in E-flat but in D, a more sonorous and brilliant key for the instrument, and asks the player to tune the instrument a semitone high so that what is played in D will actually sound in E-flat. (Most violists shudder at the thought of thus playing on a retuned instrument and simply play it in E-flat, Hindemith being one of the few modern violists who always played the part in D.)

Indeed, everything about the sheer sound of the music is testimony to Mozart's aural fantasy—the piquant wind writing, the delightful and serenade-like pizzicati in the orchestra, the subtle interaction of solo and orchestral strings beginning with the very first emergence from the tutti of the solo violin and viola, and, not least, the way so sumptuous and varied a sonority is drawn from so modest a complement. The splendid and majestic first movement is followed by an operatic Andante of deep pathos: one can almost hear the Italian words as the two singers vie in passionate protestation. The finale, after that, is all high spirits and virtuoso brilliance.

—Michael Steinberg

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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He began his Symphony No. 7 in the fall of 1811, completed it on April 13, 1812, and led the first performance on December 8, 1813, in the auditorium of the University of Vienna. The American premiere was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. The symphony reached Boston a week later, on November 25, 1843, with Henry Schmidt conducting the Academy of Music at the Odeon. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Leopold Stokowski, Antál Dorati, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Edo de Waart, Colin Davis, Seiji Ozawa (first in October 1976, and including the most recent subscription performances in March 2000), Joseph Silverstein, Klaus Tennstedt, Kurt Masur, Stanislaw Skrowaczewski, Charles Dutoit, Stuart Challender, Roger Norrington, Robert Spano, Christoph Eschenbach, Bernard Haitink, and James DePreist (the most recent Tanglewood performance, on July 14, 2000). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Every scholar wants to be a revisionist and Beethoven scholars are no exception, though their success has been constrained by an old paradigm of Beethoven scholarship, the division of his work into three periods: the Early, when he was learning his craft and finding his voice; the Middle, aka Heroic, a flood of bold and legendary masterpieces; the sublime Late, when he was isolated by illness and deafness and his music became inward and spiritual.

If the doctrine of the three periods has survived all assaults so far, it has acquired a thicket of hedges, caveats, and sub-periods. For example, when it came to his own instrument the piano, the Middle arrived early: some of the early piano sonatas and trios, notably the *Pathétique*, are more confident and individualistic than, say, the first two symphonies and first half-dozen string quartets. And the music of the Heroic period, in the eight years or so after the *Eroica* Symphony in 1802, is by no means all heroic in tone.

The abiding relevance of the three periods gives particular interest to prophetic works like the *Pathétique*, and to works lying on the boundary between two periods. In the latter position we find the two most surprising of Beethoven's mature symphonies, the roaring, unbridled Seventh and the witty, backward-looking Eighth. One speaks of them together because they were written together, both finished in 1812. Another hoary tradition of Beethoven studies is that he tended to work on more than one piece at a time, and those pieces, notably the pairs of symphonies, are remarkably contrasting in material and tone—a prime example being the Seventh and Eighth.

By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music: the symphonies 3 through 6, four revolutionary string quartets, the opera *Fidelio*, two piano concertos and the Violin Concerto, plus historic sonatas including the *Waldstein*, *Appassionata*, and *Kreutzer*. In 1809, however,

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around the time of the premiere of the Fifth and Sixth symphonies (on the same concert!) this stupendous level of production abruptly fell off. Though there was much extraordinary music to come, Beethoven never again composed with the kind of fury he possessed in the first decade of the century.

What happened? That is conjecture, but some surmises are reasonable. In 1809 Beethoven was given an annual stipend from three noblemen that relieved him, in theory if not always in practice, from financial pressures to produce at the level he had been. Meanwhile his hearing and health continued their long decline. Though Beethoven played piano occasionally in public until 1814 and conducted a few times after, it was obvious that he often could not hear what was sounding around him. By the mid-teens he was wretchedly ill much of the time.

Beethoven's birthplace in Bonn

However, given Beethoven's ability to transcend physical misery, it is more likely that his decline in production came from expressive quandaries weighing on his mind. He did not scorn money and acclaim and wrote most of his music on commission, but those were not ruling motivations. It seems likely that by 1810 Beethoven had begun to sense that the train of ideas that had sustained him through the previous decade was close to being played out, and he had to find something new. Later he would say as much, but that was after the Seventh and Eighth symphonies.

It is in those symphonies, in that genre that he regarded as the crown of his work, and in which he refused to repeat himself, that we see the turn toward the Late period taking shape. In the Seventh Symphony Beethoven put aside for good the heroic model of the Third and Fifth symphonies, the nervousness and intensity of the middle string quartets, but he had not yet arrived at the inward music of the late works—though we see in the Seventh something of the searching harmonic style of his music to come.

If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance music from beginning to end. In Wagner's perennial phrase, "the apotheosis of the dance." By all accounts Beethoven was a laughable dancer in person, completely unable to stay on the beat, but on the page he turned out to be a dancer for the ages.

This is nothing entirely new in the Classical style Beethoven inherited from Haydn and Mozart. Classical-style music is most often laid out in dance patterns, dance phrasing, dance rhythms. But that hardly explains the Seventh. It dances unlike any symphony before: it dances wildly and relentlessly, dances almost heroically, dances in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; it's rather shouting horns and skirling strings (skirling being what bagpipes do). The last movement is based on a Scottish dance tune, but bagpipes don't get that breathless.

The symphony's expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But everything significant for the symphony is encapsulated in that introduction: it is the magisterial overture for the frenzied dances to come. From the introduction's slow-striding opening theme many other melodies will flow. But above all the introduction defines the symphony in its harmonies: wandering without being restless so

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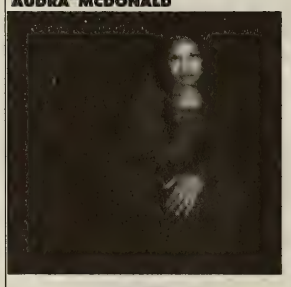

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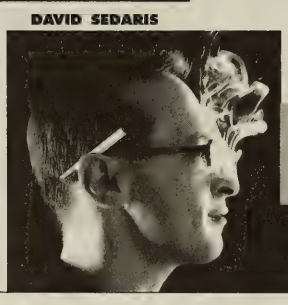

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much as brash and audacious, with a tendency to leap nimbly from key to key by nudging the bass up or down a notch. And the introduction defines key relationships striking for the time but ones to be thumbprints of late Beethoven: around the central key of A major he groups F major and C major, keys a third up and a third down. That group of keys will persist through the symphony, just as D and B-flat persist in the Ninth.

With a coy transition from the introduction, we're off into the first movement *vivace*, quietly at first but with rapidly mounting intensity. The movement is a titanic gigue. Its dominant dotted rhythmic figure is as relentless as the Fifth Symphony's famous figure, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More, though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm. From the first time you hear the symphony's outer movements, meanwhile, you never forget the lusty and rollicking horns, which at the time were valveless horns pitched high in A.

Nor are you likely to forget the first time you hear the stately and mournful dance of the second movement, in A minor. It has been an abiding hit and an object of near-obsession since its first performances. Here commences, as much as in any single place, the history of Romantic orchestral music. The idea is a process of intensification, add-

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ing layer on layer to the inexorably marching chords (with their poignant chromaticism that Germans call *moll-Dur*, minor-major, later to be a thumbprint of Brahms). Once again, in a slowish movement now, the music is animated by an irresistible rhythmic momentum. For contrast comes a sweet, harmonically stable B section in A major (plus C, a third up). Rondo-like, the opening theme returns twice, lightened, turned into a fugue, the last time serving as coda.

The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up a third in A, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The Trio, in D major (a third down from F), provides maximum contrast, slowing to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The purpose of the finale seems to be, amazingly, to ratchet the energy higher than it has yet been. It succeeds. If earlier we have had exuberance, brilliance, stateliness, those moods of dance, now we have something on the edge of delirium, in the best and most intoxicating way: stamping and whirling two-beat fiddling, with the horns in high spirits again. Does any other symphonic movement sweep you off your feet and take your breath away so nearly literally as this one?

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to before Napoleon. Beethoven would despise the reactionary results of the Congress, but that was in the future; he was glad to receive its applause. The premiere of the Seventh under his baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

True, another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got more applause and in the next years more performances. None of that would save him from illness and creative uncertainty, but for the moment he was not too proud to bask a little, pocket the handsome proceeds, even to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one. The Seventh after all celebrates the dance, which lives in the ecstatic and heedless moment.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Johannes Brahms: A Biography*, *Charles Ives: A Life With Music*, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

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The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The Symphony No. 102 is discussed in Volume III, "Haydn in England: 1791-1795" (Indiana University Press). The Haydn entry in the recently revised New Grove Dictionary of Music and Musicians (2001) includes a new article by James Webster and a work-list by Georg Feder. The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was conveniently reprinted as *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) Michael Steinberg's program note on the Symphony No. 102 is in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on this symphony is in his *Essays in Musical Analysis* (Oxford paperback). If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Noteworthy recordings of the Symphony No. 102 include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips), and Eugen Jochum's with the London Philharmonic Orchestra (Deutsche Grammophon, currently unlisted). There are also renditions in the complete Haydn symphony series recorded by Iván Fischer with the Austro-Hungarian Haydn Orchestra (formerly Nimbus, now Brilliant Classics: a budget-priced 33-disc set of the complete Haydn symphonies) and Christopher Hogwood with the period-instrument Academy of Ancient Music (L'Oiseau-Lyre). Serge Koussevitzky recorded Haydn's Symphony No. 102 with the Boston Symphony Orchestra in 1926 (Pearl, in a two-disc set entitled "Koussevitzky Conducts Classical Symphonies," also including Haydn's *Surprise* Symphony, Beethoven's Second and Eighth symphonies, and Mozart symphonies 29 and 34, all with the BSO).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary (1980) was published separately as *The New Grove Mozart* (Norton paperback). The revised entry in the 2001 Grove is by Sadie and Cliff Eisen. Alfred Einstein's *Mozart: The Man, the Music* is a classic older study (Oxford paperback). Robert Gutman's *Mozart: A*

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Cultural Biography is an important recent addition to the Mozart bibliography (Harcourt Brace Jovanovich/Harvest paperback). The recent series of readable, compact composer biographies "Musical lives" includes *The life of Mozart* by John Rosselli (Cambridge paperback). Michael Steinberg's note on the *Sinfonia concertante* in E-flat for violin and viola is in his compilation volume *The Concerto–A Listener's Guide* (Oxford). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a useful resource; this includes an entry by Robert Levin on the concertos (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Peter Clive's *Mozart and his Circle: A Biographical Dictionary* is a handy reference work with entries about virtually anyone you can think of who figured in Mozart's life (Oxford).

Noteworthy recordings of the *Sinfonia concertante* for violin and viola include two conductor-less versions: the Suk Chamber Orchestra's with violinist Josef Suk and violist Thomas Kakuska (Vanguard) and the Orpheus Chamber Ensemble's with Todd Phillips and Maureen Gallagher (Deutsche Grammophon). For period instruments, try violinist Ryo Terakado and violist Sigiswald Kuijken with La Petite Bande (Denon). More traditional performances are offered by Gidon Kremer and Kim Kashkashian with Nikolaus Harnoncourt and the Vienna Philharmonic (Deutsche Grammophon), Cho-Liang Lin and Jaime Laredo with Raymond Leppard and the English Chamber Orchestra (Sony Classical), Anne-Sophie Mutter and Bruno Giuranna with Neville Marriner and the Academy of St. Martin in the Fields (EMI), Jascha Heifetz and William Primrose with Izler Solomon conducting the RCA Symphony Orchestra (RCA), and Rafael Druian and Abraham Skernick with George Szell and the Cleveland Orchestra (Sony Classical).

There are two important modern biographies of Beethoven: Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and

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Barry Cooper's recent *Beethoven* (Oxford University Press). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). The Harvard-based Beethoven authority Lewis Lockwood's *Beethoven: The Music and the Life* is due for publication in December 2002 (Norton). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Other useful treatments of the Beethoven symphonies include George Grove's equally classic, century-old *Beethoven and his Nine Symphonies* (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the Seventh Symphony on a single disc with the Symphony No. 4 (Teldec). Other noteworthy recordings include Carlos Kleiber's with the Vienna Philharmonic (Deutsche Grammophon "Originals"), Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence: a good, solid performance that includes all of the repeats specified by Beethoven in the score), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), George Szell's with the Cleveland Orchestra (Sony Classical), and David Zinman's with the Tonhalle Orchestra of Zurich (Arte Nova). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Boston Symphony recordings of the Seventh include Charles Munch's from 1949 (his first recording as the BSO's music director, on RCA), Erich Leinsdorf's from 1966 (also RCA), and Leonard Bernstein's, taken from the last concert he ever conducted, in August 1990 at Tanglewood (Deutsche Grammophon). Karl Muck included the finale of the Seventh in the BSO's very first recording sessions, in October 1917 (BSO Classics). Other historic accounts include Arturo Toscanini's, most famously from 1936 with the New York Philharmonic (RCA) or "live" with the BBC Symphony from 1935 (BBC Legends), and Wilhelm Furtwängler's "live" 1943 wartime performance with the Berlin Philharmonic (Music & Arts).

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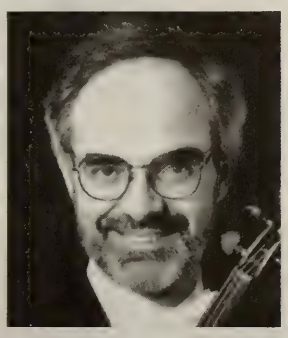
ond opera, based on the Alessandro Baricco novel *Silk*. Other current projects include a new song cycle for tenor Anthony Dean Griffey and a clarinet sonata for BSO clarinetist Thomas Martin. During 1999-2000, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin-and-piano work for Anne-Sophie Mutter (*Tango Song and Dance*, which he has recorded with her for Deutsche Grammophon) and Trio for Woodwinds & Piano. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, and songs for Janet Baker, Kathleen Battle, and Barbara Bonney. His music drama *Every Good Boy Deserves Favour*, written in collaboration with Tom Stoppard for the London Symphony Orchestra, will be revived this season by the Philadelphia Orchestra. André Previn's discography spans more than fifty years and all the major labels, including the recent world premiere recordings on Deutsche Grammophon of five Previn pieces including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for Renée Fleming. Other recent recordings reflect his continuing interest in jazz: "Live at the Jazz Standard" with bassist David Finck on Decca, and two Deutsche Grammophon discs, an all-Ellington album and an all-Gershwin album, also with Mr. Finck. In 1991, Doubleday published his memoir, *No Minor Chords: My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977.

Malcolm Lowe



Malcolm Lowe joined the Boston Symphony Orchestra as its concertmaster in 1984, becoming the tenth concertmaster in the BSO's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He has appeared frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. The recipient of many awards, he was one of the top laureate winners in the 1979 Montreal International Violin Competition. Born to musi-

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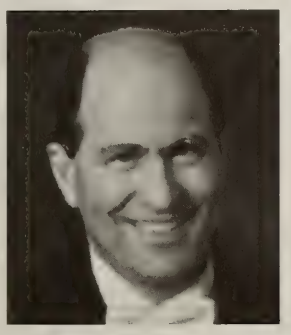
cal parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Steven Ansell



Steven Ansell joined the Boston Symphony Orchestra as its principal violist in September 1996, having already appeared with the orchestra in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded in 1979 and with which he has toured extensively throughout the world. Mr. Ansell is a graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle; he also holds an honorary doctorate from Rhode Island College. Other teachers included Vilem Sokol, Raphael Hillyer, and Walter Trampler. Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* Magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House" and has participated in the Tanglewood, Schleswig-Holstein, Marlboro, Blossom, Newport, Spoleto, and Deer Valley festivals. Mr. Ansell currently teaches at the Boston University School for the Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players.

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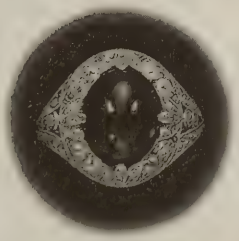

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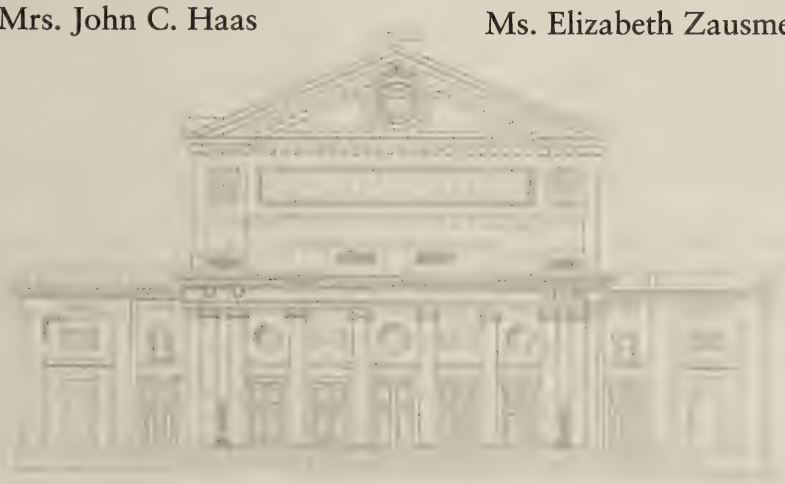

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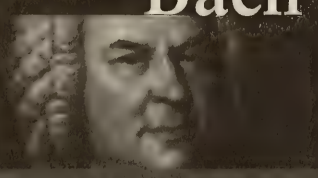

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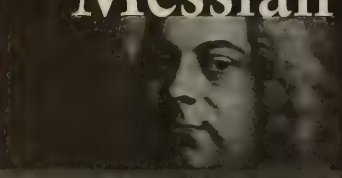

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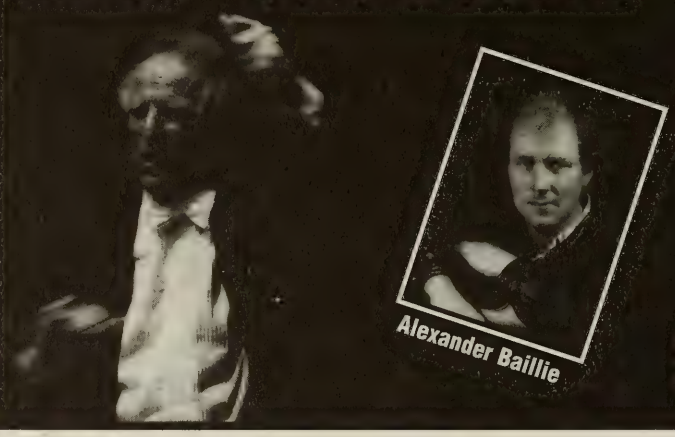

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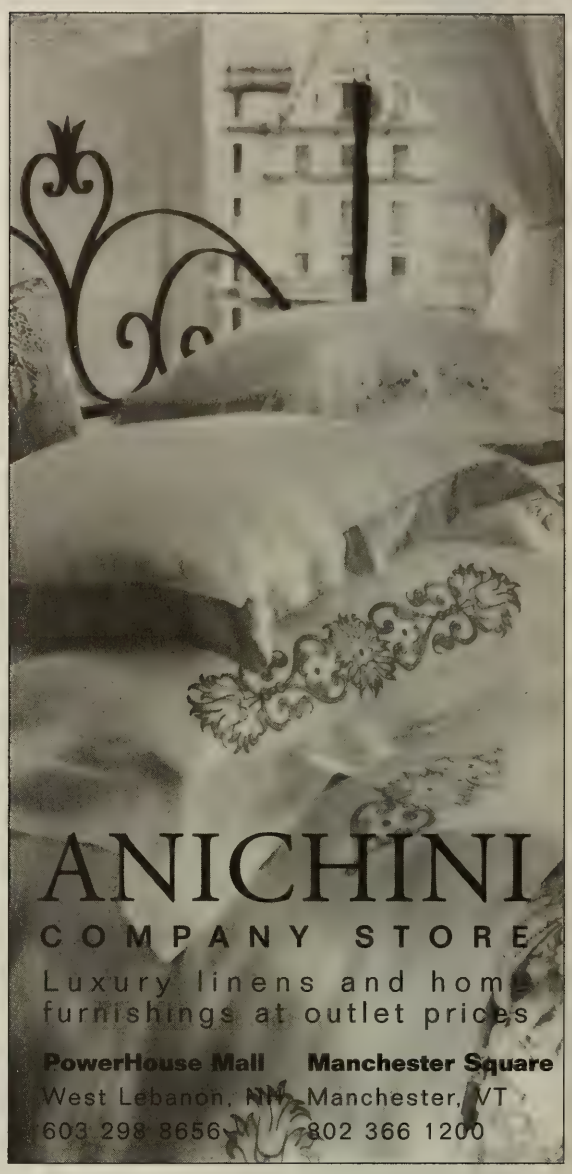

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PHOTO: MICHAEL LUTCH

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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives statewide to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, capital needs, and the BSO archives. Endowment gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2001, and August 31, 2002.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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NEXT PROGRAM. . .

Wednesday, October 30, at 7:30 p.m.
(Open Rehearsal)
Thursday, October 31, at 8
Friday, November 1, at 1:30
Saturday, November 2, at 8

Pre-Concert Talks by Harlow Robinson, Northeastern University

ANDRÉ PREVIN conducting

COPLAND	Suite from *Appalachian Spring*, Ballet for Martha
RAVEL	Piano Concerto in D for the left hand (in one movement) JEAN-YVES THIBAUDET

INTERMISSION

SHOSTAKOVICH	Symphony No. 6 in B minor, Opus 54 Largo Allegro Presto

For his second subscription series this season, André Previn leads acclaimed French pianist Jean-Yves Thibaudet in Ravel's Piano Concerto in D for the left hand, one of several left-hand concertos commissioned by the pianist Paul Wittgenstein, who lost his right arm during World War I. Shostakovich wrote his Symphony No. 6 on the eve of World War II, following the success of his Symphony No. 5. Although overshadowed by the Fifth and the Seventh, the Sixth is unmistakably Shostakovich in its sardonic humor and melancholy slow movement. *Appalachian Spring*—Aaron Copland's quintessentially American "Ballet for Martha," written for the great dancer/choreographer Martha Graham—won the Pulitzer Prize for music in 1945. Copland's well-known orchestral suite from that score was introduced to the BSO repertoire in October of that year, by Serge Koussevitzky.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Saturday, October 26—8-9:50
(Non-Subscription Concert)

ANDRÉ PREVIN conducting
ANNE-SOPHIE MUTTER, violin

PREVIN	Violin Concerto
BEETHOVEN	Symphony No. 7

Wednesday, October 30, at 7:30 p.m.
(Open Rehearsal)
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'A'—November 2, 8-9:55

ANDRÉ PREVIN conducting
JEAN-YVES THIBAUDET, piano

COPLAND	Suite from *Appalachian Spring*
RAVEL	Piano Concerto for the left hand
SHOSTAKOVICH	Symphony No. 6

Thursday, November 14, at 9:30 a.m.
(Open Rehearsal)
Thursday 'C'—November 14, 8-10:05
Friday Evening—November 15, 8-10:05
Saturday 'B'—November 16, 8-10:05
Tuesday 'B'—November 19, 8-10:05

JAMES CONLON, conductor
JOHN ALER, tenor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

SCHUBERT	Overture and Incidental Music to *Rosamunde*
BRITTEN	*Cantata misericordium* for tenor, baritone, chorus, and orchestra
BRITTEN	*Ballad of Heroes*, for tenor, chorus, and orchestra
SCHUBERT	Symphony No. 4, *Tragic*

Sunday, November 17, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

STRAVINSKY	Octet for Winds
FOSS	*For Aaron*
MOZART	String Quintet in D, K.593

Thursday 'A'—November 21, 8-10:10
Friday 'B'—November 22, 1:30-3:40
Saturday 'B'—November 23, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting

ADÈS	*Asyla*
SCHUMANN	Symphony No. 4
DVOŘÁK	Symphony No. 9, *From the New World*

Friday 'A'—November 29, 1:30-3:40
Saturday 'A'—November 30, 8-10:10
Tuesday 'C'—December 3, 8-10:10

MAREK JANOWSKI conducting
RUXANDRA DONOSE, mezzo-soprano (Hänsel)
RUTH ZIESAK, soprano (Gretel)
NADINE SECUNDE, soprano (Gertrude)
BERND WEIKL, baritone (Peter)
AGNES BALTSA, mezzo-soprano (Witch)
MARIA KANYOVA, soprano (Sandman/ Dew Fairy)
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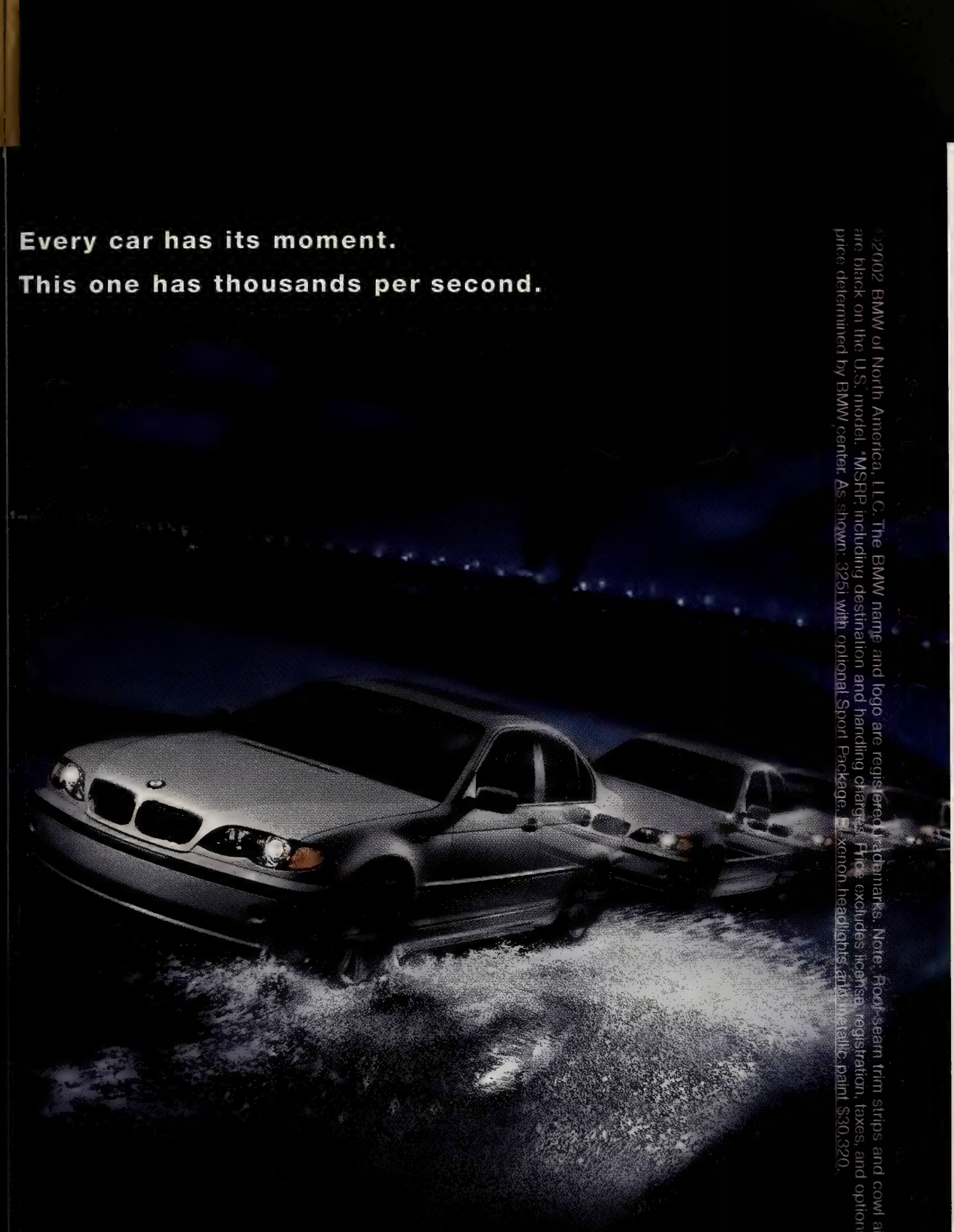

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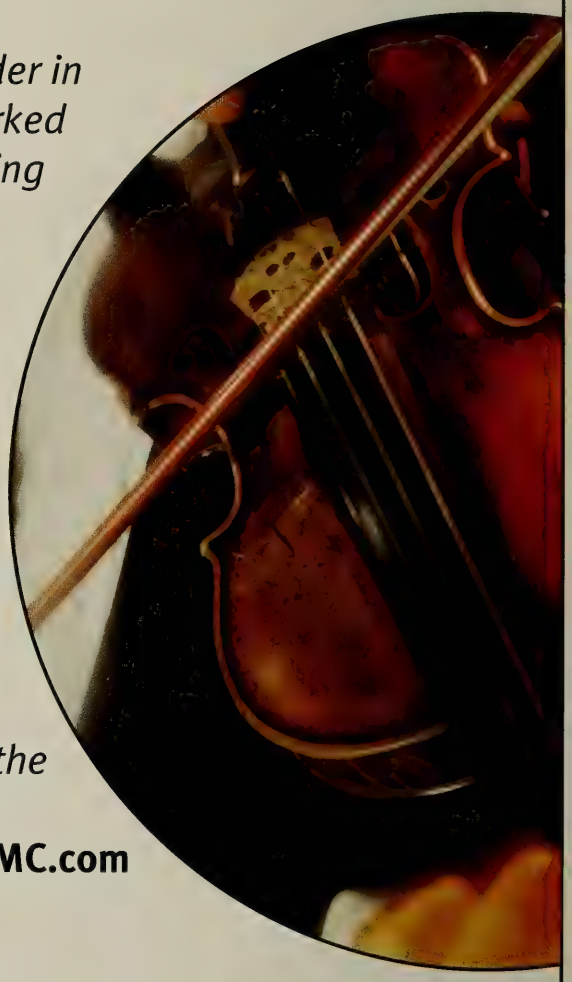

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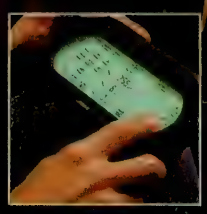

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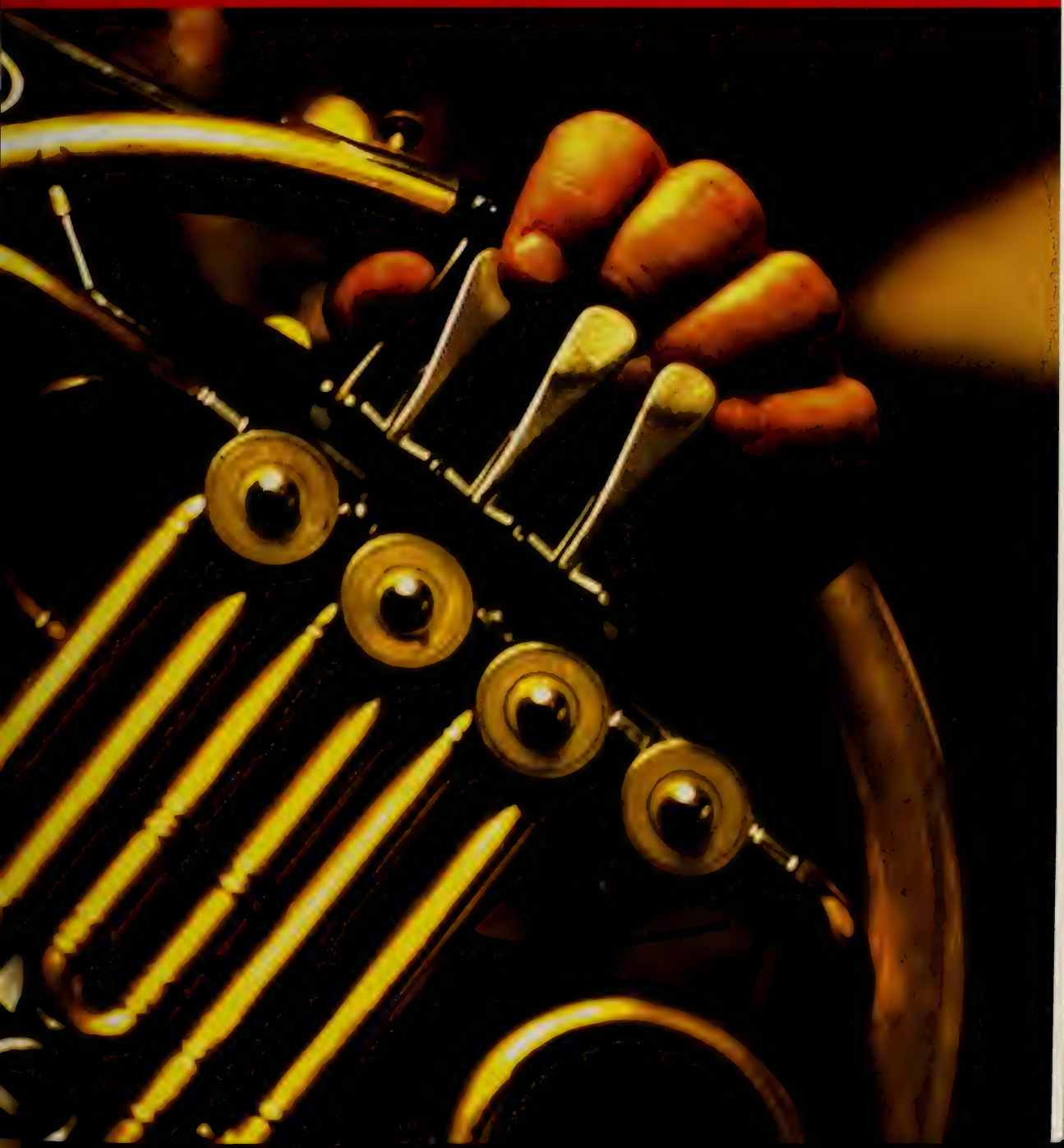

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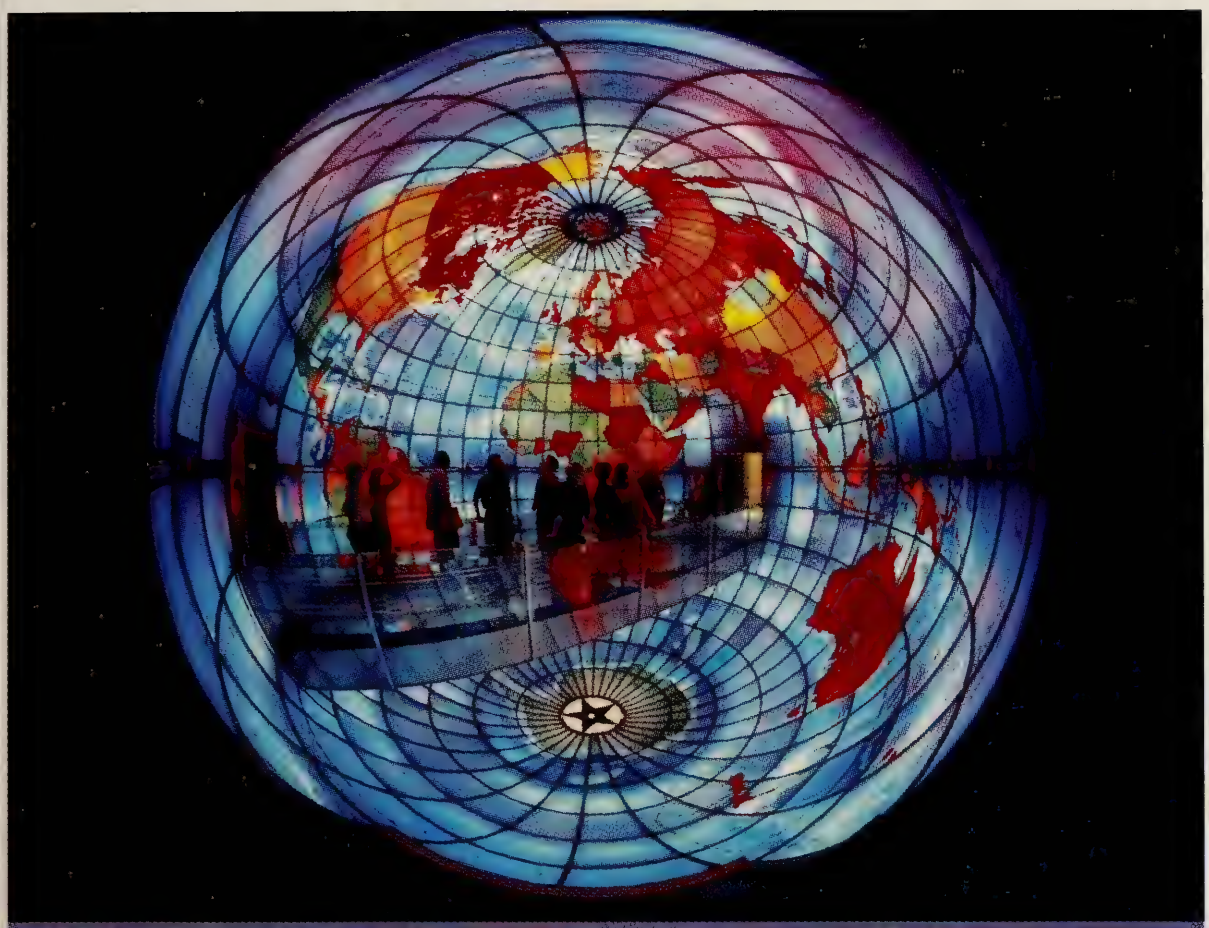

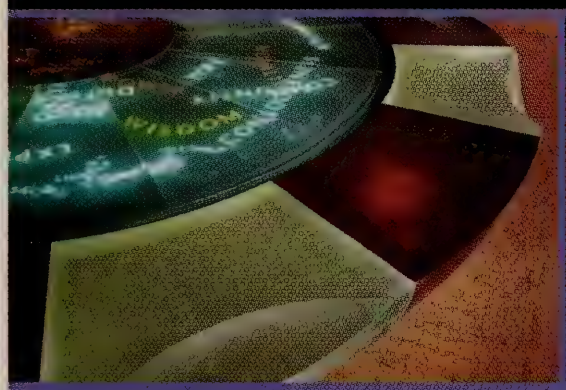

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Guest conductor Christopher Wilkins, who made his Boston Symphony Youth Concerts debut last April, returns to open the 2002-2003 season of Youth Concerts, Wednesday, November 6, through Saturday, November 9. This program of "Unsolved Mysteries" features music by Nielsen (*Maskarade* Overture), Falla (from *El amor brujo*), Mozart (from the *Haffner* Symphony), Ives (from *The Unanswered Question*), and Holst (from *The Planets*). In addition, the Saturday Family Concerts will feature a performance by the winner of the 2002 Boston Symphony Youth Concerts Concerto Competition. Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins is now that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $10 each for weekday concerts and $18 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall—Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Stravinsky, Lukas Foss, and Mozart on Sunday, November 17, at 3 p.m. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Jon Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea and coffee, baked refreshments, and an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts —on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Elizabeth Seitz of Boston University and the New England Conservatory discusses Haydn, Mozart, and Beethoven (October 24, 25, and 29) and BSO Publications Associate Robert Kirzinger discusses music of André Previn and Beethoven (October 26). In the weeks ahead, Harlow Robinson of Northeastern University discusses Copland, Ravel, and Shostakovich (October 30-November 2), John Daverio of Boston University discusses Schubert and

Britten, and Robert Kirzinger discusses Adès, Schumann, and Dvořák (November 21-23).

BSO Members in Concert

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, opens its 2002-03 season on Sunday, October 27, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, with music of Augusta Read Thomas (*Passion Prayers*, featuring BSO cellist Joel Moerschel), Sebastian Currier, and Tod Machover. Soprano Susan Narucki is also featured in this program. Tickets are $20 (with discounts for students and seniors). For more information visit info@collagenewmusic.org or call (617) 325-5200.

BSO violist Michael Zaretsky performs J.S. Bach's Six Cello Suites as arranged for viola on Friday, November 1, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free. For more information call (617) 353-8725 or visit www.bu.edu/tsai/.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs music of Bach, Krenek, Martin Butler, and Scarlatti on Wednesday, November 6, at 8 p.m. at Trinity Church in Newton Centre and on Friday, November 8, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are John Gibbons, harpsichord, and Sharan Leventhal, violin. Tickets are $24 ($20 seniors, $12 students). For more information visit www.BostonArtistsEnsemble.org or call (617) 964-6553.

MusicWorks, founded by BSO violist Mark Ludwig, performs a program entitled "20th-Century Musical Bridge From Europe to America"—including music of Klein, Foss, Hindemith, Eisler, and Post—on Sunday, November 10, at 3 p.m. in the South Berkshires Concert Series at Simons Rock College, preceded by a 2 p.m. panel discussion, with a post-concert reception honoring Lukas Foss's 80th birthday. The performers include pianists Lukas Foss and Virginia Eskin, the Hawthorne String Quartet, and mezzo-soprano Deborah Rentz-Moore. Tickets are $25 ($20 seniors and students). For more information call 1-866-266-2746.

BSO clarinetist Thomas Martin is soloist in Mozart's Clarinet Concerto with Max Hobart conducting the Wellesley Symphony Orchestra on Sunday, November 17, at 3 p.m. at MassBay Community College, 50 Oakland Street, Wellesley Hills, on a program with Tchaikovsky's Symphony No. 1, *Winter Daydreams*, Liadov's *Kikimora*, and Theofanidis's *Metaphysica*. Tickets are $15 ($12 students and seniors). For more information visit www.wellesleysymphony.org or call (781) 235-3584.

Symphony Hall Tours

During the 2002-03 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The one-hour tours begin and end in the Massa-

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chusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

EMC and bso.org — Where Information Lives

The Boston Symphony Orchestra is proud to welcome EMC Corporation back as the BSO's season sponsor for the fourth consecutive year. Beginning in October and for the first time this season, EMC is also hosting the BSO's website, bso.org, which attracts more than 2.6 million visitors annually. EMC is committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations. EMC Corporation is the world leader in network information storage and information management software, and the provider of the most robust, secure, and trusted information storage infrastructure in the world.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

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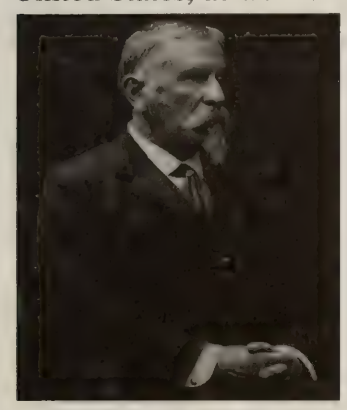
A Brief History of the Boston Symphony Orchestra

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continues during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA 2002-2003

James Levine
Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

‡Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
°Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

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Anna E. Finnerty chair, fully funded in perpetuity

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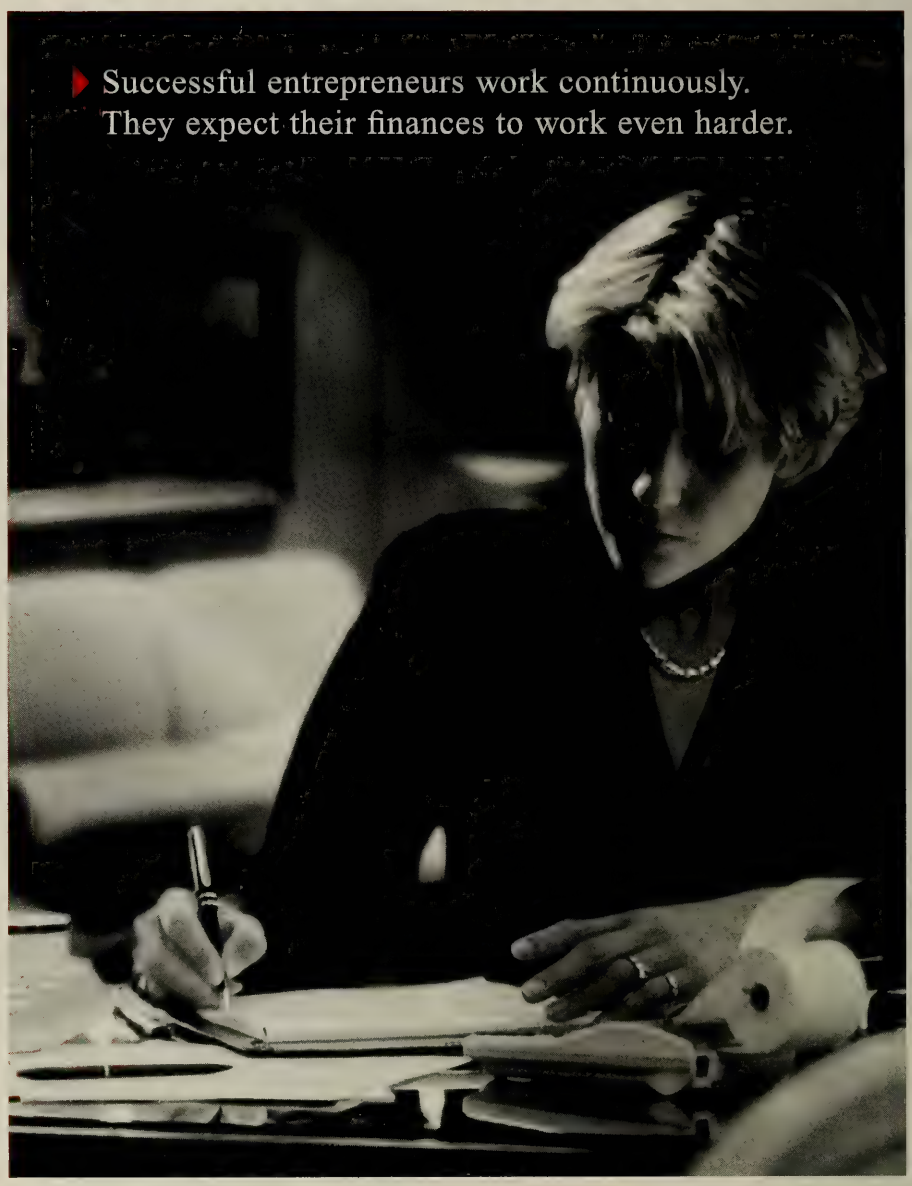

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André Previn
Violin Concerto

André Previn was born in Berlin, Germany, on April 6, 1930 (not 1929, as misstated in numerous reference books), and now lives in New York. He composed his Violin Concerto for Anne-Sophie Mutter on a commission from the Boston Symphony Orchestra, writing the work over the course of four months and completing it in October 2001. Previn, Mutter, and the Boston Symphony Orchestra gave the world premiere performances March 14-15-16-19, 2002, at Symphony Hall in Boston. The composer, Anne-Sophie Mutter, and the London Symphony Orchestra gave the European premiere on June 11-12, 2002, at the Barbican Centre in London, the same forces repeating the work at the Rheingau Musik Festival in Germany on July 5, 2002. Future performances are scheduled with the Oslo Philharmonic, the New York Philharmonic, and the Pittsburgh Symphony. The Violin Concerto is being recorded by Deutsche Grammophon at tonight's performance for future release on compact disc. In addition to the violin soloist, the score calls for three flutes (third doubling piccolo), two oboes and English horn, two B-flat clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, timpani, percussion (bass drum, snare drum, vibraphone, xylophone, large and small suspended cymbals, choke cymbals, wood block, bongos, rototoms, tam-tam, bell plate), celesta, harp, and strings. The duration of the piece is about thirty-nine minutes.

For a biography of André Previn, see page 37.

Versatile is the word for André Previn. With his cumulative experience as conductor, composer, and pianist in the realms of orchestral music, chamber music, and jazz, his range of activities easily matches or exceeds that of any musician before the public today. For a decade, Boston Symphony audiences have had an opportunity to hear a broad sampling of his music for the concert hall, including his Carnegie Hall centennial commission *Honey and Rue*, a song cycle written for soprano Kathleen Battle on texts by Toni Morrison; the world premieres in their orchestral versions of his *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney (Bonney and Previn having previously given the world premiere of *Sallie Chisum* in its original voice-and-piano version in a 1994 Ozawa Hall recital at Tanglewood); his *Reflections* for English horn, cello solo, and orchestra; his Piano Concerto, written originally for Vladimir Ashkenazy; the 1999 world premiere at Tanglewood of the Suite from his opera *A Streetcar Named Desire*, and his *Diversions* for orchestra (1999), written originally for the Vienna Philharmonic.

In recent years Previn has composed new voice-and-piano works for soprano Renée Fleming (*The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson*, both available on compact disc) and a cello sonata for Yo-Yo Ma. It was Fleming who originated the role of Blanche DuBois in the premiere of Previn's first opera, *A Streetcar Named Desire*, at San Francisco Opera in 1998. He is currently at work on a second opera, based on the novel *Silk* by Alessandro Baricco, as well as another Carnegie Hall commission, this one for the Emerson String Quartet and Barbara Bonney, to be premiered in the spring of 2003. Current projects also include a new song cycle for tenor Anthony Dean Griffey and a sonata for BSO clarinetist Thomas Martin.

Previn himself has observed that he has composed more concert music in the past decade—i.e., beginning with *Honey and Rue*, premiered at Carnegie Hall in 1992—

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than in the twenty years before that. But this has been neither coincidence nor accident: it has followed naturally from his work as conductor and pianist with some of today's most important orchestras, singers, and instrumentalists. His Violin Concerto, commissioned by the Boston Symphony Orchestra and composed for Anne-Sophie Mutter, received its world premiere performances here in March 2002.

In fact, Previn had already written a new piece for Anne-Sophie Mutter in 1996, at her request, when she was planning a "Song and Dance Tour" that was also to include a number of Hungarian and other dance pieces. At the time Mutter asked Previn to do this, he was, in his own words, simply "one of her legion of admirers." She requested "a flat-out virtuoso piece, something fiendish" (Previn's words again), and he viewed the opportunity as "a nice challenge" for a non-string player like himself. The resulting work, incorporating a first-movement tango pastiche predating the recent Piazzolla craze, and a final "Dance" movement whose rhythms straddle the worlds of Bartók and jazz, was the seventeen-minute *Tango, Song and Dance*, which, because the projected tour never took place, was ultimately premiered by Mutter and Previn only in August 2001 at the Lucerne Festival, after which they recorded it for Deutsche Grammophon.

However, when the Boston Symphony recently commissioned Previn to write a new orchestral work, there was no foregone conclusion that it would be a violin concerto. In fact, the impetus for the new work was quite separate from anything having to do with the violinist herself. In November 1999, while on a train ride in Germany, Previn realized that it was the birthday of his New York-based colleague and friend, the artist manager Ronald Wilford. Heedless of the time difference between Germany and the United States (it was 7 a.m. in New York), Previn phoned Wilford from the train, waking his friend with his birthday greeting. Wilford, certainly no stranger to international phone calls, was nevertheless so taken by and appreciative of Previn's thoughtfulness that he continued to think about the call for days, subsequently suggesting to Previn that the

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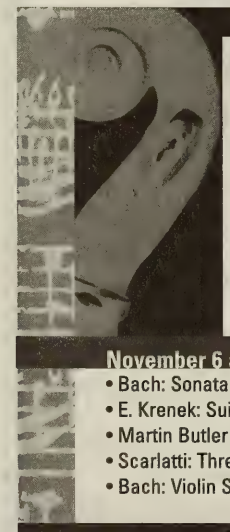

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composer write a new piece relevant to that train ride through the country in which Previn had been born and spent his early childhood.

After contemplating Wilford's suggestion, Previn decided to incorporate a German children's song—one he himself knew as a child, "Wenn ich ein Vöglein wär' und auch zwei Flügel hätt', flög' ich zu dir..." ("If I were a bird and had two wings, I'd fly to you...")—into his new work for the Boston Symphony. He also decided that if Anne-Sophie Mutter, whose playing he had come to admire greatly, would be willing to play it, that new work would be a violin concerto. Previously any thoughts he might have had about writing a violin concerto had been only of the most general sort, in the sense that any composer might perhaps someday like to write one. Ultimately the last of the concerto's three movements—headed "from a train in Germany"—became a theme-and-variations based on "Wenn ich ein Vöglein wär," the connection to Previn's place of birth being reinforced also by a quotation from T.S. Eliot's *Four Quartets* inscribed in the printed score at the start of that movement: "We shall not cease from exploration./ And the end of all our exploring/will be to arrive where we started/and know the place for the first time."

Regarding the music, Previn as usual feels that if the music cannot speak for itself, he as a composer has not done his job. In his words, "there's nothing the audience won't find out very quickly." He has described the first movement as the most lush and conservative of the three, the second movement, which opens with a contemplative cadenza for the soloist, as more barren and acidulous than the rest. Asked whether the concerto's music bears any specific relationship to the BSO's particular sound or individual players (as the music of his *Diversions* does to the Vienna Philharmonic's), he answered simply that he found himself thinking less about that than about what an honor and privilege it was for him to write for his "favorite American orchestra." As to the solo part, little need be said there either: Mutter's virtuosity has won admirers for decades, and her dedication to new music is equally well established. States Previn: "I don't know a better violinist or musician. She has immense imagination and her technique is flawless."

Thus André Previn's new Violin Concerto—conceived, at the suggestion of a colleague, as an extended musical postscript to a heartfelt overseas phone call; harking back to some of the composer's earliest childhood memories; building upon his relationship with an orchestra he has conducted, lovingly, for more than a quarter-century, and showcasing the talents of just one of the important collaborators he holds dear both personally and professionally. In short, a testament to relationships past, present, and future.

—Marc Mandel

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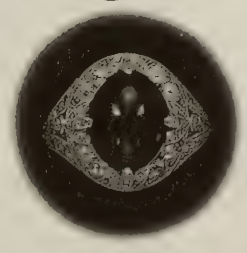

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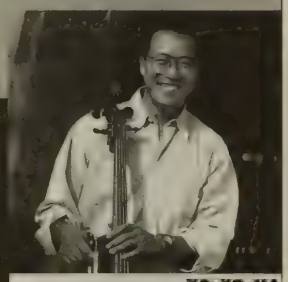
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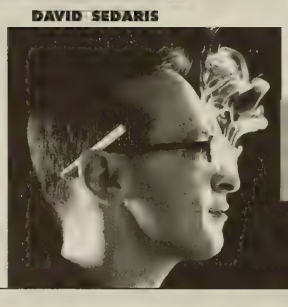

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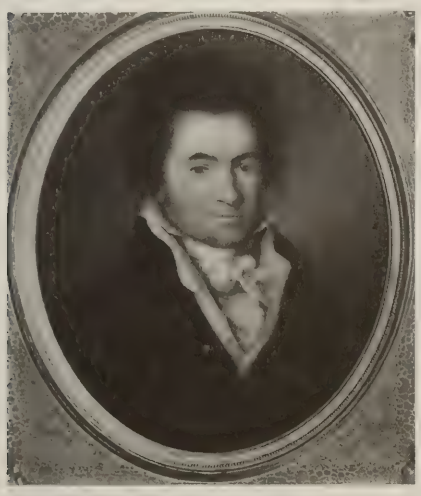
Ludwig van Beethoven
Symphony No. 7 in A, Opus 92



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He began his Symphony No. 7 in the fall of 1811, completed it on April 13, 1812, and led the first performance on December 8, 1813, in the auditorium of the University of Vienna. The American premiere was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. The symphony reached Boston a week later, on November 25, 1843, with Henry Schmidt conducting the Academy of Music at the Odeon. Georg Henschel led the first Boston Symphony performances in February 1882, during the orchestra's first season, subsequent BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Leopold Stokowski, Antál Dorati, William Steinberg, Michael Tilson Thomas, Eugen Jochum, Edo de Waart, Colin Davis, Seiji Ozawa (first in October 1976, and including the most recent subscription performances in March 2000), Joseph Silverstein, Klaus Tennstedt, Kurt Masur, Stanislaw Skrowaczewski, Charles Dutoit, Stuart Challender, Roger Norrington, Robert Spano, Christoph Eschenbach, Bernard Haitink, and James DePreist (the most recent Tanglewood performance, on July 14, 2000). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Every scholar wants to be a revisionist and Beethoven scholars are no exception, though their success has been constrained by an old paradigm of Beethoven scholarship, the division of his work into three periods: the Early, when he was learning his craft and finding his voice; the Middle, aka Heroic, a flood of bold and legendary masterpieces; the sublime Late, when he was isolated by illness and deafness and his music became inward and spiritual.

If the doctrine of the three periods has survived all assaults so far, it has acquired a thicket of hedges, caveats, and sub-periods. For example, when it came to his own instrument the piano, the Middle arrived early: some of the early piano sonatas and trios, notably the *Pathétique*, are more confident and individualistic than, say, the first two symphonies and first half-dozen string quartets. And the music of the Heroic period, in the eight years or so after the *Eroica* Symphony in 1802, is by no means all heroic in tone.

The abiding relevance of the three periods gives particular interest to prophetic works like the *Pathétique*, and to works lying on the boundary between two periods. In the latter position we find the two most surprising of Beethoven's mature symphonies, the roaring, unbridled Seventh and the witty, backward-looking Eighth. One speaks of them together because they were written together, both finished in 1812. Another hoary tradition of Beethoven studies is that he tended to work on more than one piece at a time, and those pieces, notably the pairs of symphonies, are remarkably contrasting in material and tone–a prime example being the Seventh and Eighth.

By 1812 much had changed in Beethoven's life and career since the extraordinary period between 1802 and 1809, when he produced a flood of masterpieces perhaps unprecedented in the history of music: the symphonies 3 through 6, four revolutionary string quartets, the opera *Fidelio*, two piano concertos and the Violin Concerto, plus historic sonatas including the *Waldstein*, *Appassionata*, and *Kreutzer*. In 1809, however,

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around the time of the premiere of the Fifth and Sixth symphonies (on the same concert!) this stupendous level of production abruptly fell off. Though there was much extraordinary music to come, Beethoven never again composed with the kind of fury he possessed in the first decade of the century.

What happened? That is conjecture, but some surmises are reasonable. In 1809 Beethoven was given an annual stipend from three noblemen that relieved him, in theory if not always in practice, from financial pressures to produce at the level he had been. Meanwhile his hearing and health continued their long decline. Though Beethoven played piano occasionally in public until 1814 and conducted a few times after, it was obvious that he often could not hear what was sounding around him. By the mid-teens he was wretchedly ill much of the time.

Beethoven's birthplace in Bonn

However, given Beethoven's ability to transcend physical misery, it is more likely that his decline in production came from expressive quandaries weighing on his mind. He did not scorn money and acclaim and wrote most of his music on commission, but those were not ruling motivations. It seems likely that by 1810 Beethoven had begun to sense that the train of ideas that had sustained him through the previous decade was close to being played out, and he had to find something new. Later he would say as much, but that was after the Seventh and Eighth symphonies.

It is in those symphonies, in that genre that he regarded as the crown of his work, and in which he refused to repeat himself, that we see the turn toward the Late period taking shape. In the Seventh Symphony Beethoven put aside for good the heroic model of the Third and Fifth symphonies, the nervousness and intensity of the middle string quartets, but he had not yet arrived at the inward music of the late works—though we see in the Seventh something of the searching harmonic style of his music to come.

If not heroic or sublime, then what for the Seventh? A kind of Bacchic trance, dance music from beginning to end. In Wagner's perennial phrase, "the apotheosis of the dance." By all accounts Beethoven was a laughable dancer in person, completely unable to stay on the beat, but on the page he turned out to be a dancer for the ages.

This is nothing entirely new in the Classical style Beethoven inherited from Haydn and Mozart. Classical-style music is most often laid out in dance patterns, dance phrasing, dance rhythms. But that hardly explains the Seventh. It dances unlike any symphony before: it dances wildly and relentlessly, dances almost heroically, dances in obsessive rhythms whether fast or slow. Nothing as decorous as a minuet here; it's rather shouting horns and skirling strings (skirling being what bagpipes do). The last movement is based on a Scottish dance tune, but bagpipes don't get that breathless.

The symphony's expansive and grandiose introduction strikes a note at once appropriate and misleading: the fast dance that eventually starts out from it seems something of a surprise. But everything significant for the symphony is encapsulated in that introduction: it is the magisterial overture for the frenzied dances to come. From the introduction's slow-striding opening theme many other melodies will flow. But above all the introduction defines the symphony in its harmonies: wandering without being restless so

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much as brash and audacious, with a tendency to leap nimbly from key to key by nudging the bass up or down a notch. And the introduction defines key relationships striking for the time but ones to be thumbprints of late Beethoven: around the central key of A major he groups F major and C major, keys a third up and a third down. That group of keys will persist through the symphony, just as D and B-flat persist in the Ninth.

With a coy transition from the introduction, we're off into the first movement *vivace*, quietly at first but with rapidly mounting intensity. The movement is a titanic gigue. Its dominant dotted rhythmic figure is as relentless as the Fifth Symphony's famous figure, but here the effect is mesmerizing rather than fateful. Rhythm plays a more central role than melody here, though there is a pretty folk tune in residence. More, though, the music is engaged in quick changes of key in startling directions, everything propelled by the rhythm. From the first time you hear the symphony's outer movements, meanwhile, you never forget the lusty and rollicking horns, which at the time were valveless horns pitched high in A.

Nor are you likely to forget the first time you hear the stately and mournful dance of the second movement, in A minor. It has been an abiding hit and an object of near-obsession since its first performances. Here commences, as much as in any single place,

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the history of Romantic orchestral music. The idea is a process of intensification, adding layer on layer to the inexorably marching chords (with their poignant chromaticism that Germans call *moll-Dur*, minor-major, later to be a thumbprint of Brahms). Once again, in a slowish movement now, the music is animated by an irresistible rhythmic momentum. For contrast comes a sweet, harmonically stable B section in A major (plus C, a third up). Rondo-like, the opening theme returns twice, lightened, turned into a fugue, the last time serving as coda.

The scherzo is racing, eruptive, giddy, its main theme beginning in F major and ending up a third in A, from one flat to three sharps in a flash. We're back to brash shifts of key animated by relentless rhythm. The Trio, in D major (a third down from F), provides maximum contrast, slowing to a kind of majestic dance tableau, as frozen in harmony and gesture as a painting of a ball. The Trio returns twice and jokingly feints at a third time before Beethoven slams the door.

The purpose of the finale seems to be, amazingly, to ratchet the energy higher than it has yet been. It succeeds. If earlier we have had exuberance, brilliance, stateliness, those moods of dance, now we have something on the edge of delirium, in the best and most intoxicating way: stamping and whirling two-beat fiddling, with the horns in high spirits again. Does any other symphonic movement sweep you off your feet and take your breath away so nearly literally as this one?

The Seventh was premiered in December 1813 as part of the ceremonies around the Congress of Vienna, when the aristocracy of Europe gathered with the intention of turning back the clock to before Napoleon. Beethoven would despise the reactionary results of the Congress, but that was in the future; he was glad to receive its applause. The premiere of the Seventh under his baton was one of the triumphant moments of his life. For the first of many times, the slow movement had to be encored. The orchestra was fiery and inspired, suppressing their giggles at the composer's antics on the podium. In loud sections (the only ones he could hear) Beethoven launched himself into the air, arms windmilling as if he were trying to fly; in quiet passages he all but crept under the music stand. The paper reported from the audience "a general pleasure that rose to ecstasy."

True, another piece premiered on the program, Beethoven's trashy and opportunistic *Wellington's Victory*, got more applause and in the next years more performances. None of that would save him from illness and creative uncertainty, but for the moment he was not too proud to bask a little, pocket the handsome proceeds, even to enjoy with a sardonic laugh the splendid success of the bad piece and the merely bright prospects of the good one. The Seventh after all celebrates the dance, which lives in the ecstatic and heedless moment.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Johannes Brahms: A Biography*, *Charles Ives: A Life With Music*, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

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The Previn article in the 2001 New Grove Dictionary of Music and Musicians (where his year of birth is incorrectly given as 1929; he was born in 1930) is by Edward Greenfield. A number of articles focused on André Previn in conjunction with the premiere of his opera *A Streetcar Named Desire* in the fall of 1998, notably Eric Myers's "Making *Streetcar* Sing" in the September 1998 issue of *Opera News*. Previn's own memoir, *No Minor Chords–My Early Days in Hollywood*, looks back on his years as composer, arranger, and orchestrator at MGM (Doubleday). Previn's music is well-represented on compact disc. His Violin Concerto is being recorded live tonight by Deutsche Grammophon (to be paired with Bernstein's *Serenade [after Plato's Symposium]* as recorded by Mutter with Previn and the London Symphony Orchestra). He has also recorded his 1996 *Tango, Song and Dance* with Anne-Sophie Mutter (Deutsche Grammophon). A recent all-Previn disc includes the orchestral work *Diversions*, recorded live under the composer's direction with the Vienna Philharmonic, along with the orchestral versions of *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the London Symphony Orchestra, also conducted by Previn, plus *The Giraffes Go To Hamburg* and *Three Songs of Emily Dickinson* with soprano Renée Fleming and the composer at the piano (Deutsche Grammophon). Other recordings of Previn's music include *A Streetcar Named Desire* taped live under the composer's direction at the time of its San Francisco Opera premiere (Deutsche Grammophon); the song cycle *Honey and Rue*, a Carnegie Hall commission featuring Kathleen Battle and the Orchestra of St. Luke's under the composer's direction (Deutsche Grammophon); *Sallie Chisum Remembers Billy the Kid* and *Vocalise* with soprano Barbara Bonney and the composer at the piano (London; the *Vocalise* also features BSO cellist Sato Knudsen); the Trio for oboe, bassoon, and piano with oboist Cynthia Koledo DeAlmeida, bassoonist Nancy Goeres, and the composer as pianist (Crystal); and Previn's 1981 *Reflections for Orches-*

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ra with the composer conducting the orchestra of the Curtis Institute of Music (EMI). A recording of Previn's Piano Concerto with soloist Vladimir Ashkenazy under the composer's direction is unfortunately long gone from the catalogue (EMI). A recent Arabesque disc—"Music of André Previn"—features an assortment of smaller works including *Peaches* for flute and piano (1978), *A Wedding Waltz* for two oboes and piano (1983), *Triolet* for brass ensemble (1984), Variations for Piano on a Theme by Haydn (1988), and the Trio for oboe, bassoon, and piano (1994). With the composer as pianist, Sylvia McNair has recorded Previn's *Remembrances* for soprano, alto flute (played by Sandra Church), and piano, *Vocalise* for soprano and piano, and four songs for soprano, cello, and piano; the cellist is Yo-Yo Ma, who also performs Previn's 1993 Sonata for Cello and Piano on that same disc (Sony Classical). There are also numerous recordings featuring Previn's jazz compositions, film scores, and songs.

There are two important modern biographies of Beethoven: Maynard Solomon's *Beethoven*, published originally in 1977 and revised in 1998 (Schirmer paperback), and Barry Cooper's recent *Beethoven* (Oxford University Press). A much older biography, dating from the nineteenth century but still important, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). *The New Grove Beethoven* provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from the 1980 edition of The New Grove Dictionary of Music and Musicians (Norton paperback). Kerman and Tyson are among the contributors to the revised Beethoven article in the revised Grove (2001). "Musical lives," a recent series of readable, compact composer biographies from Cambridge University Press, includes David Wyn Jones's *The life of Beethoven* (Cambridge paperback). The Harvard-based Beethoven authority Lewis Lockwood's *Beethoven: The Music and the Life* is due for publication in December 2002 (Norton). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Peter Clive's *Beethoven and his World: A Biographical Dictionary* includes entries about virtually anyone you can think of who figured in the composer's life (Oxford). Michael Steinberg's program notes on the nine symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's classic program notes on the Beethoven symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Other useful treatments of the Beethoven symphonies include George Grove's equally classic, century-old *Beethoven and his Nine Symphonies* (Dover paperback) and Robert Simpson's *Beethoven Symphonies* in the series of BBC Music Guides (University of Washington paperback). Charles Rosen's *The Classical Style* should not

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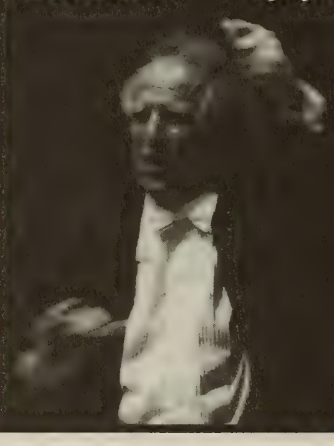

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be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton).

Nikolaus Harnoncourt's much-praised set of the Beethoven symphonies with the Chamber Orchestra of Europe pairs the Seventh Symphony on a single disc with the Symphony No. 4 (Teldec). Other noteworthy recordings include Carlos Kleiber's with the Vienna Philharmonic (Deutsche Grammophon "Originals"), Antál Dorati's with the London Symphony Orchestra (Mercury Living Presence: a good, solid performance that includes all of the repeats specified by Beethoven in the score), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), George Szell's with the Cleveland Orchestra (Sony Classical), and David Zinman's with the Tonhalle Orchestra of Zurich (Arte Nova). Available period-instrument recordings of the Beethoven symphonies include John Eliot Gardiner's with the Orchestre Révolutionnaire et Romantique (Deutsche Grammophon Archiv), Roy Goodman's with the Hanover Band (Nimbus), and Christopher Hogwood's with the Academy of Ancient Music (L'Oiseau-Lyre). Boston Symphony recordings of the Seventh include Charles Munch's from 1949 (his first recording as the BSO's music director, on RCA), Erich Leinsdorf's from 1966 (also RCA), and Leonard Bernstein's, taken from the last concert he ever conducted, in August 1990 at Tanglewood (Deutsche Grammophon). Karl Muck included the finale of the Seventh in the BSO's very first recording sessions, in October 1917 (BSO Classics). Other historic accounts include Arturo Toscanini's, most famously from 1936 with the New York Philharmonic (Naxos Historical) or "live" with the BBC Symphony from 1935 (BBC Legends), and Wilhelm Furtwängler's "live" 1943 wartime performance with the Berlin Philharmonic (Music & Arts).

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André Previn

Conductor, composer, and pianist André Previn is one of the most distinguished musicians of our time. In recent years, his achievements have won him honors including the Cross of Merit from both Austria and Germany, a Kennedy Center Honor for Lifetime Achievement, multiple Grammy Awards, *Musical America*'s "Musician of the Year," and the Grand Prix du Disque for the recording of his opera *A Streetcar Named Desire*. This season Mr. Previn began a four-year term as music director of the Oslo Philharmonic. He is a frequent guest with the world's major orchestras both in concert and on recordings, appearing annually with the Boston Symphony, London Symphony, New York Philharmonic, Pittsburgh Symphony, and Vienna Philharmonic orchestras, to name a few. Mr. Previn has held the chief artistic posts with such orchestras as the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony Orchestra, and Houston Symphony Orchestra. In March 2002, the Boston Symphony Orchestra gave the world premiere of Previn's Violin Concerto, commissioned by the BSO and written for Anne-Sophie Mutter. Following their European premiere and tour of the concerto with the London Symphony Orchestra, Mr. Previn and Ms. Mutter give an encore performance with the BSO tonight, a performance being recorded live by Deutsche Grammophon; in April 2003 they will give the New York premiere with the New York Philharmonic. In 1998 Mr. Previn conducted his opera *A Streetcar Named Desire*, with a libretto by Philip Littell based on Tennessee Williams's play, in its premiere performances, with the San Francisco Opera and Renée Fleming as Blanche Dubois. The opera was subsequently telecast on PBS and recorded for Deutsche Grammophon with the composer conducting. Mr. Previn conducted a semi-staged version of *Streetcar* with the Pittsburgh Symphony Or-

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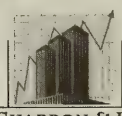
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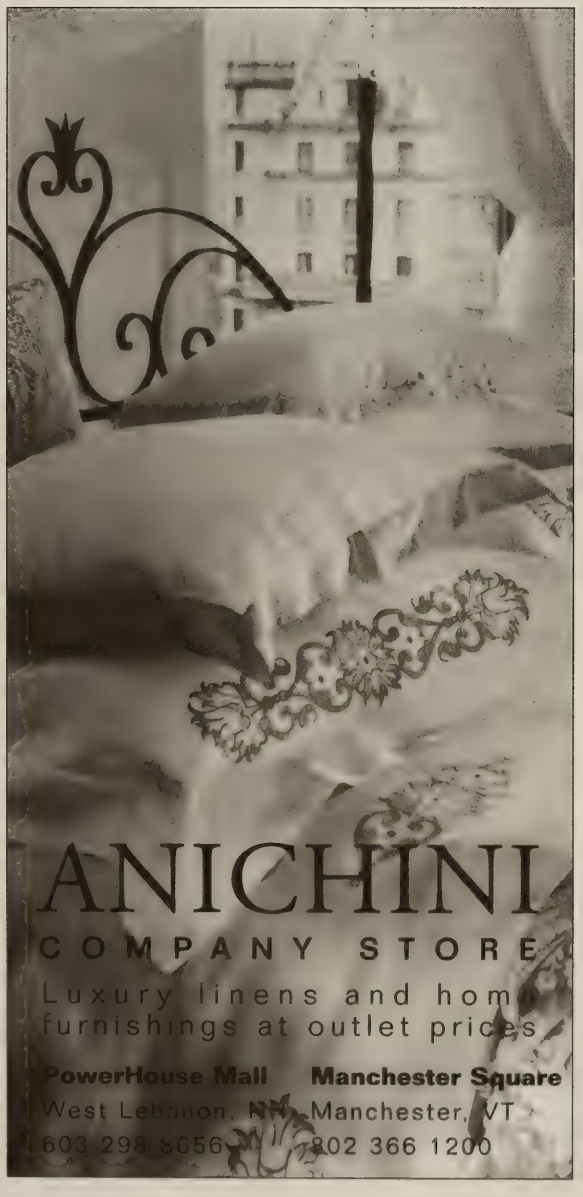
chestra in January 2001 and will lead the London Symphony Orchestra along with the original cast in June 2003. As a pianist, Mr. Previn completed a trio tour with Ms. Mutter and cellist Lynn Harrell; this ensemble will tour Europe in March 2003. He has performed recitals with Renée Fleming at Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg, and regularly gives chamber music concerts with the Emerson String Quartet, as well as with members of the Boston Symphony Orchestra, London Symphony Orchestra, and Vienna Philharmonic. As a composer, Mr. Previn is published exclusively by G. Schirmer Inc. On commission from Carnegie Hall, he is currently writing a piece for the Emerson String Quartet and Barbara Bonney, to be premiered in May 2003. He is also at work on his second opera, based on the Alessandro Baricco novel *Silk*. Other current projects include a new song cycle for tenor Anthony Dean Griffey and a clarinet sonata for BSO clarinetist Thomas Martin. During 1999-2000, Mr. Previn had new works premiered and recorded by the Vienna Philharmonic and Renée Fleming. Other recent compositions include a violin-and-piano work for Anne-Sophie Mutter (*Tango Song and Dance*, which he has recorded with her for Deutsche Grammophon) and Trio for Woodwinds & Piano. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, and songs for Janet Baker, Kathleen Battle, and Barbara Bonney. His music drama *Every Good Boy Deserves Favour*, written in collaboration with Tom Stoppard for the London Symphony Orchestra, will be revived this season by the Philadelphia Orchestra. André Previn's discography spans more than fifty years and all the major labels,



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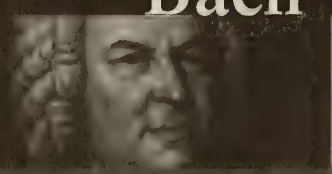

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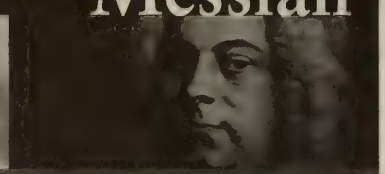

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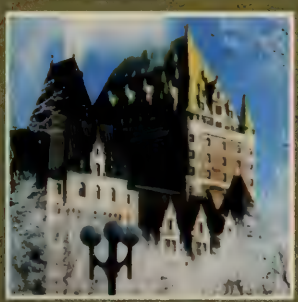

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including the recent world premiere recordings on Deutsche Grammophon of five Previn pieces including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for Renée Fleming. Other recent recordings reflect his continuing interest in jazz: "Live at the Jazz Standard" with bassist David Finck on Decca, and two Deutsche Grammophon discs, an all-Ellington album and an all-Gershwin album, also with Mr. Finck. In 1991, Doubleday published his memoir, *No Minor Chords: My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977.

Anne-Sophie Mutter

Violinist Anne-Sophie Mutter's 2002 summer engagements included two concerts in the Großes Festspielhaus at the Salzburg Festival in which she doubled as soloist and conductor with the Vienna Philharmonic performing the five Mozart violin concertos and *Sinfonia concertante* (the latter with violist Yuri Bashmet), as well as performances of Tchaikovsky's Violin Concerto with conductor Christoph Eschenbach in the season-opening concerts of the Orchestre de Paris at the Théâtre Mogador. This fall Ms. Mutter gives a United States recital tour playing a program entitled "Song and Dance" in Chicago's Orchestra Hall, Boston's Symphony Hall, the Kennedy Center in Washington, D.C., Prudential Hall in Newark, Verizon Hall in Philadelphia, and Carnegie Hall in New York. The program features music of Brahms, Fauré, Gershwin, Kreisler, and Previn—music recently recorded by Ms. Mutter with pianists Lambert Orkis and André Previn for a CD due in early 2003. Ms. Mutter's European concerts include performances of the Berg Violin Concerto in London, Baden-Baden, and Berlin with Michael Tilson Thomas and the London Symphony Orchestra, and of the Korngold concerto on a tour of Germany with André Previn and the Munich Philharmonic. She will tour Spain as part of a trio she recently formed with pianist André Previn and cellist Lynn Harrell, then return to the New York Philharmonic in April 2003 for the New York premiere of Previn's Violin Concerto. Anne-Sophie Mutter appeared last season in three different programs at Carnegie Hall featuring the five Mozart violin concertos and *Sinfonia concertante* with the Camerata Salzburg, and Vivaldi's *The Four Seasons* with the Trondheim Soloists. She performed the Mozart concertos with the London Symphony and Sir Colin Davis in December 2001 and gave the world premiere of Henri Dutilleux's *Sur le même accord* with the London Symphony Orchestra led by Kurt Masur. Other engagements have included a European chamber music tour with pianist Lambert Orkis and cellist Lynn Harrell; performances of

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the Mozart concertos with the Camerata Salzburg on tour in Europe, and concerts in London, at the Rheingau Festival, and throughout Germany with the London Symphony Orchestra conducted by Mr. Previn, as well as piano trio performances with Previn and cellist Daniel Mueller-Schott. In January 2000 she performed two recital programs with pianist Lambert Orkis at Carnegie Hall and seven concertos with Kurt Masur and the New York Philharmonic, presenting violin music of fourteen 20th-century composers, including pieces written for her by Lutosławski, Penderecki, Rihm, Dutilleux, Previn, Moret, and Currier. She repeated this series in London, Frankfurt, and Stuttgart. Within the next few years she will premiere works by Boulez and Gubaidulina. In 1987, Ms. Mutter founded the Rudolf Eberle Endowment; in 1998, it was incorporated into the Circle of Friends of the Anne-Sophie Mutter Foundation to support talented young string players worldwide. Ms. Mutter holds the Order of Merit of the Federal Republic of Germany, the Orders of Merit of Bavaria and of Baden-Wuerttemberg, and the Bavarian Maximilian Order. Her recording honors include several Grammy Awards, the Grand Prix du Disque, and Holland's Edison Award. For Deutsche Grammophon, she has recorded concertos by Bartók and Moret with Seiji Ozawa and the Boston Symphony Orchestra and concertos by Beethoven, Berg, Rihm, Brahms, Stravinsky, Penderecki, Bruch, Mendessohn, Sibelius, Vivaldi, and Tchaikovsky, the Brahms Double Concerto, and the Beethoven Triple Concerto, as well as music for violin and orchestra by Lutosławski, Sarasate, Ravel, Wieniawski, and others. Also for DG she has recorded the complete Beethoven violin sonatas, several Beethoven piano trios, and chamber music of Bartók, Prokofiev, Crumb, Webern, Franck, Mozart, Brahms, Debussy, and Respighi. Her EMI/Angel catalogue includes concertos of Bach, Mozart, and Vivaldi, and sonatas by Brahms and Franck. For Erato she has recorded concertos of Glazunov and Prokofiev with Mstislav Rostropovich and the National Symphony. Just released is Ms. Mutter's recording of Beethoven's Violin Concerto and the two Romances for violin and orchestra with Kurt Masur and the New York Philharmonic, on Deutsche Grammophon. Anne-Sophie Mutter made her BSO debut in February 1983 and has appeared frequently with the orchestra since then, most recently for the world premiere performances of André Previn's Violin Concerto in March 2002 under the composer's direction.

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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives statewide to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, capital needs, and the BSO archives. Endowment gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2001, and August 31, 2002.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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Continued on page 49

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For information regarding BSO, Boston Pops, or Tanglewood sponsorship opportunities, contact Alyson Bristol, Director of Corporate Sponsorships, at 617-638-9279 or at abristol@bso.org

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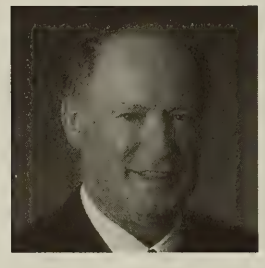

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EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra as a season sponsor and the new host of the BSO website. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.

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NEXT PROGRAM. . .

Wednesday, October 30, at 7:30 p.m.
(Open Rehearsal)
Thursday, October 31, at 8
Friday, November 1, at 1:30
Saturday, November 2, at 8

Pre-Concert Talks by Harlow Robinson, Northeastern University

ANDRÉ PREVIN conducting

COPLAND	Suite from *Appalachian Spring*, Ballet for Martha
RAVEL	Piano Concerto in D for the left hand (in one movement) JEAN-YVES THIBAUDET

INTERMISSION

SHOSTAKOVICH	Symphony No. 6 in B minor, Opus 54 Largo Allegro Presto

For his second subscription series this season, André Previn leads acclaimed French pianist Jean-Yves Thibaudet in Ravel's Piano Concerto in D for the left hand, one of several left-hand concertos commissioned by the pianist Paul Wittgenstein, who lost his right arm during World War I. Shostakovich wrote his Symphony No. 6 on the eve of World War II, following the success of his Symphony No. 5. Although overshadowed by the Fifth and the Seventh, the Sixth is unmistakably Shostakovich in its sardonic humor and melancholy slow movement. *Appalachian Spring*—Aaron Copland's quintessentially American "Ballet for Martha," written for the great dancer/choreographer Martha Graham—won the Pulitzer Prize for music in 1945. Copland's well-known orchestral suite from that score was introduced to the BSO repertoire in October of that year, by Serge Koussevitzky.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Tuesday 'C'—October 29, 8-10:05

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin
STEVEN ANSELL, viola

HAYDN	Symphony No. 102
MOZART	*Sinfonia concertante* in E-flat for violin, viola, and orchestra, K.364
BEETHOVEN	Symphony No. 7

Wednesday, October 30, at 7:30 p.m. (Open Rehearsal)
Thursday 'A'—October 31, 8-9:55
Friday 'A'—November 1, 1:30-3:25
Saturday 'A'—November 2, 8-9:55

ANDRÉ PREVIN conducting
JEAN-YVES THIBAUDET, piano

COPLAND	Suite from *Appalachian Spring*
RAVEL	Piano Concerto for the left hand
SHOSTAKOVICH	Symphony No. 6

Thursday, November 14, at 9:30 a.m. (Open Rehearsal)
Thursday 'C'—November 14, 8-10:05
Friday Evening—November 15, 8-10:05
Saturday 'B'—November 16, 8-10:05
Tuesday 'B'—November 19, 8-10:05

JAMES CONLON, conductor
JOHN ALER, tenor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT	Overture and Incidental Music to *Rosamunde*
BRITTEN	*Cantata misericordium* for tenor, baritone, chorus, and orchestra
BRITTEN	*Ballad of Heroes*, for tenor, chorus, and orchestra
SCHUBERT	Symphony No. 4, *Tragic*

Programs and artists subject to change.

Sunday, November 17, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

STRAVINSKY	Octet for Winds
FOSS	*For Aaron*
MOZART	String Quintet in D, K.593

Thursday 'A'—November 21, 8-10:10
Friday 'B'—November 22, 1:30-3:40
Saturday 'B'—November 23, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting

ADÈS	*Asyla*
SCHUMANN	Symphony No. 4
DVOŘÁK	Symphony No. 9, *From the New World*

Friday 'A'—November 29, 1:30-3:40
Saturday 'A'—November 30, 8-10:10
Tuesday 'C'—December 3, 8-10:10

MAREK JANOWSKI conducting
RUXANDRA DONOSE, mezzo-soprano (Hänsel)
RUTH ZIESAK, soprano (Gretel)
NADINE SECUNDE, soprano (Gertrude)
BERND WEIKL, baritone (Peter)
AGNES BALTSA, mezzo-soprano (Witch)
MARIA KANYOVA, soprano (Sandman/Dew Fairy)
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, director

HUMPERDINCK *Hänsel und Gretel* (concert performance; in German with supertitles)

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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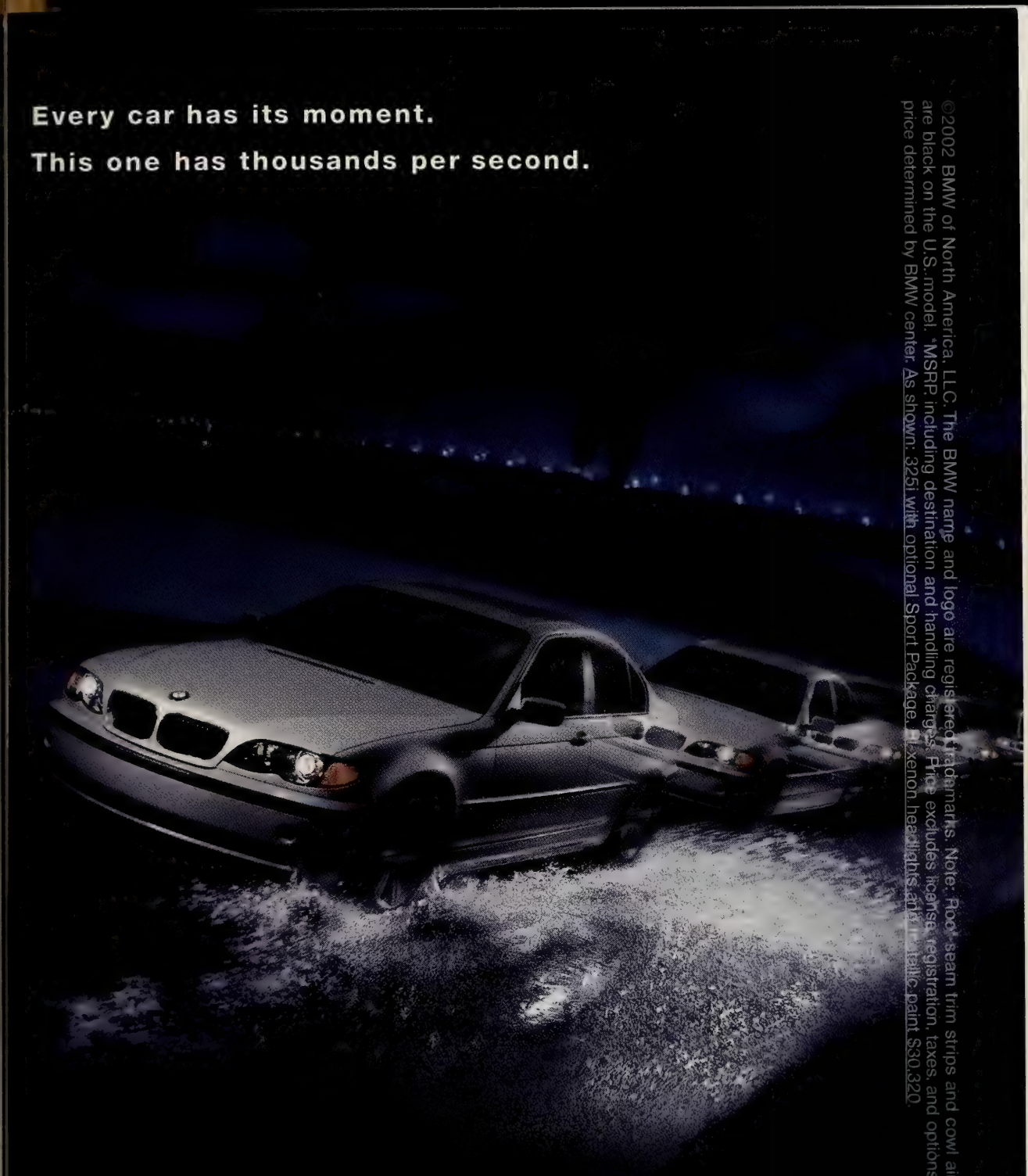

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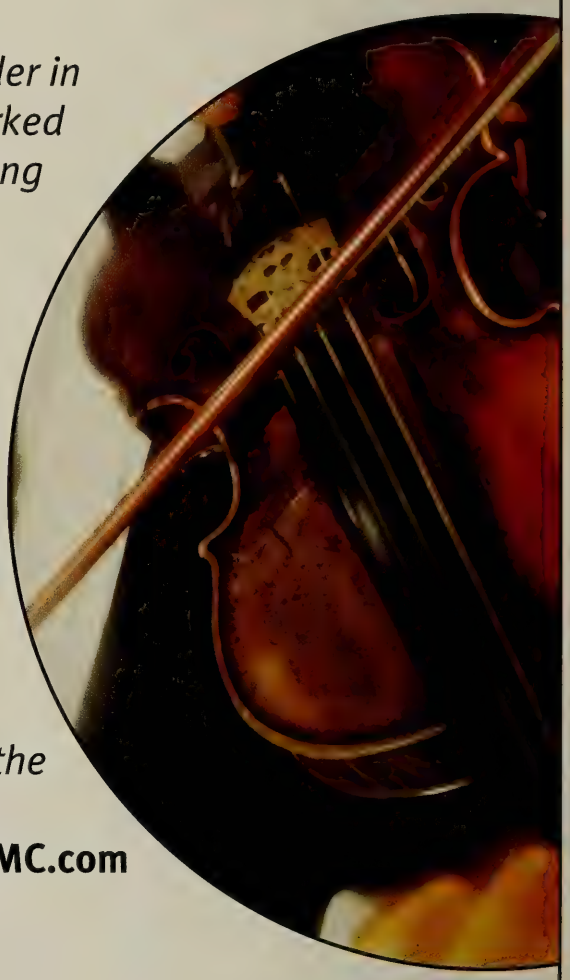

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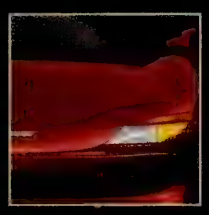

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Rich Warren, *Chicago Tribune*, 6/1/90

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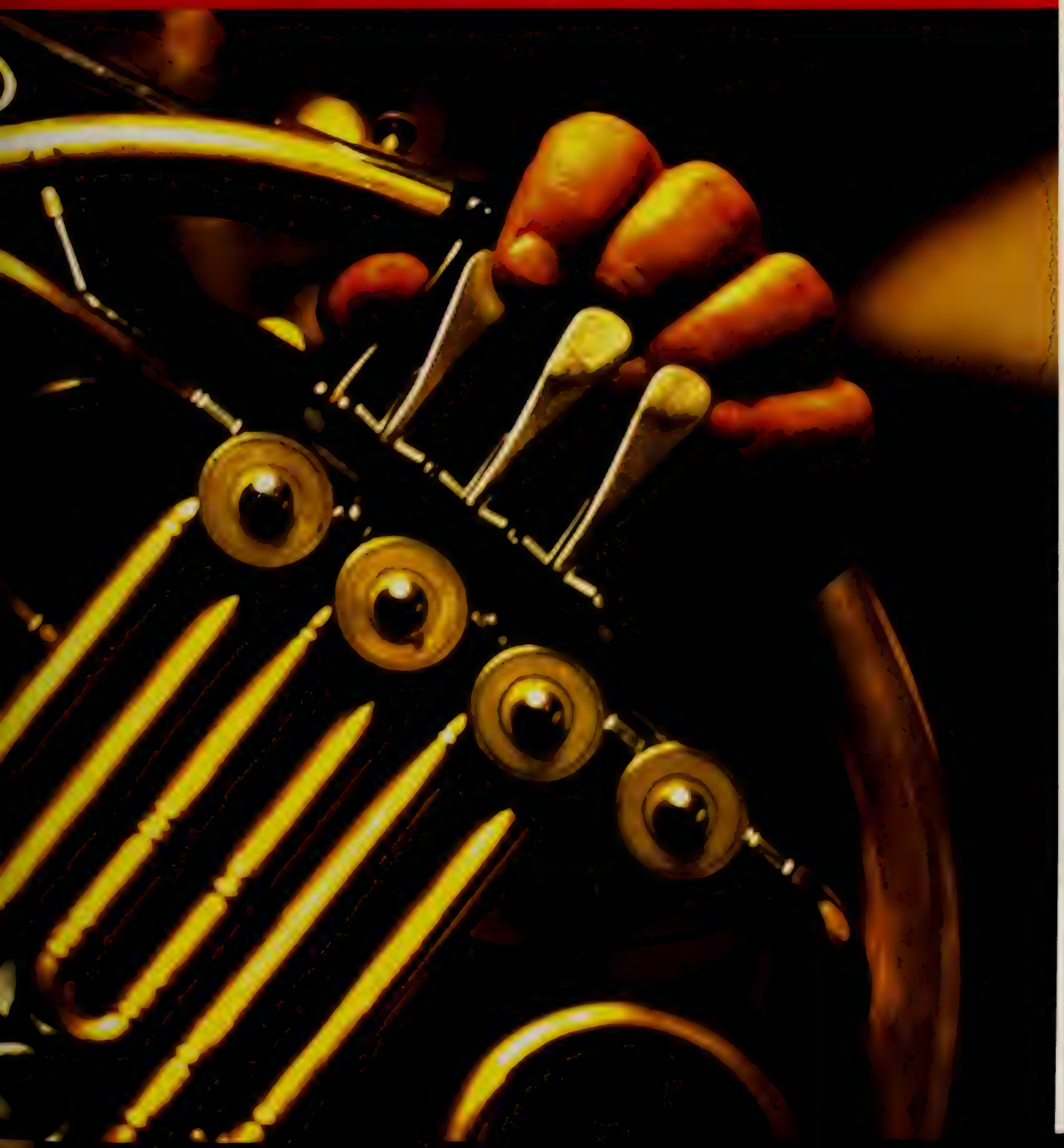

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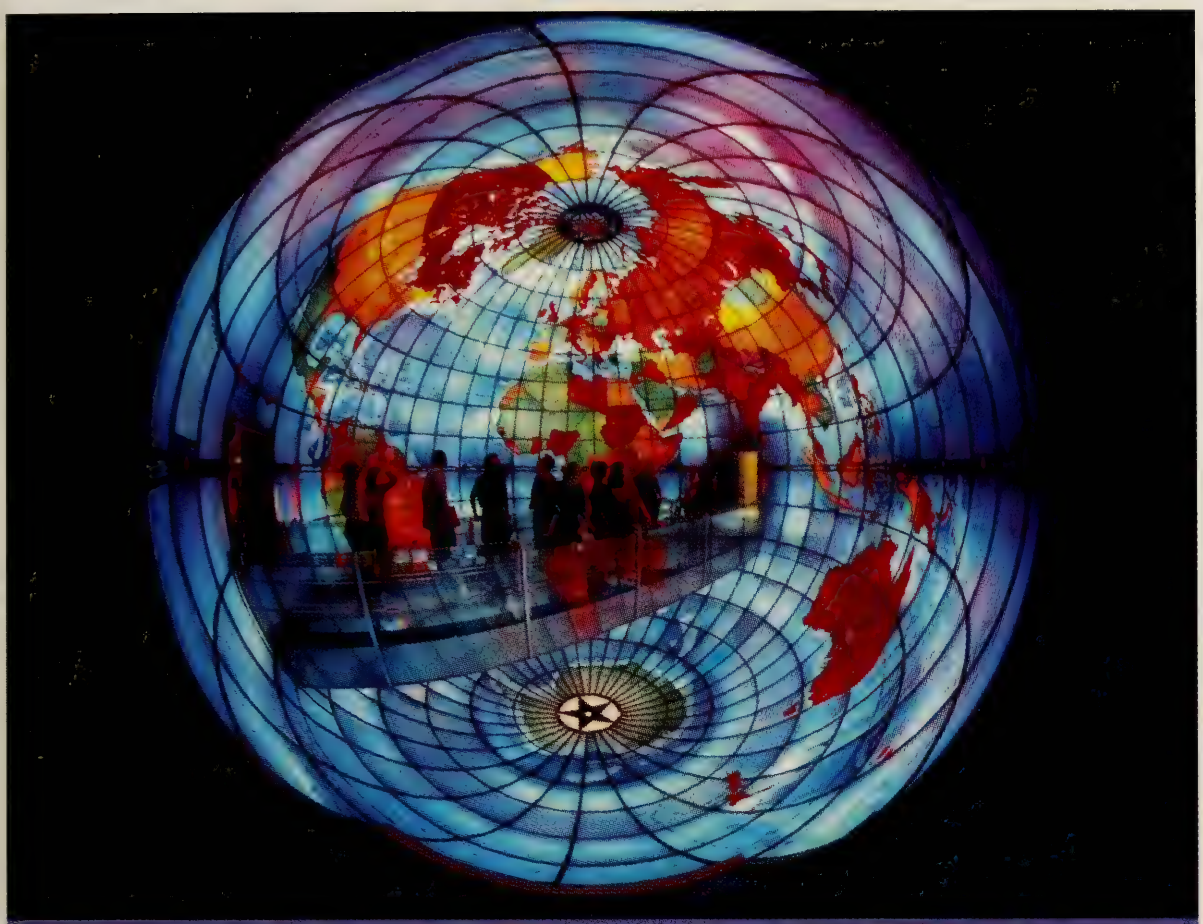

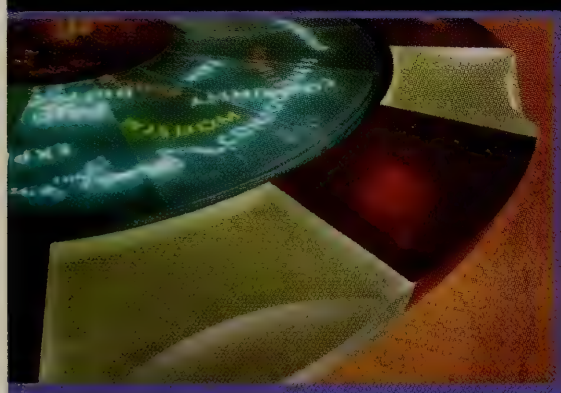

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This week's Pre-Concert Talks are given by Harlow Robinson, Northeastern University.

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BSO

BSO Youth Concerts Feature "Unsolved Mysteries" Led by Christopher Wilkins November 6-9, 2002

Guest conductor Christopher Wilkins, who made his Boston Symphony Youth Concerts debut last April, returns to open the 2002-2003 season of Youth Concerts, Wednesday, November 6, through Saturday, November 9. This program of "Unsolved Mysteries" features music by Nielsen (*Maskarade* Overture), Falla (from *El amor brujo*), Mozart (from the *Haffner* Symphony), Ives (from *The Unanswered Question*), and Holst (from *The Planets*). In addition, the Saturday Family Concerts will feature a performance by the winner of the 2002 Boston Symphony Youth Concerts Concerto Competition. Music director of the San Antonio Symphony for ten seasons, Christopher Wilkins is now that orchestra's music advisor. He has held posts with the Colorado Springs Symphony, the Utah Symphony (where, as associate conductor, he assisted his former teacher, Joseph Silverstein), and the Cleveland Orchestra. In 1982 he was appointed the first Exxon conducting assistant with the Oregon Symphony and was a Conducting Fellow at the Tanglewood Music Center. Youth Concert tickets, priced at $10 each for weekday concerts and $18 each for the Saturday concerts, may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. Please note that there is a $.50 handling fee for each ticket purchased by phone or online.

Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall—Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players perform four Sunday-afternoon concerts this season at Jordan Hall at the New England Conservatory, beginning with a program of Stravinsky, Lukas Foss, and Mozart on Sunday, November 17, at 3 p.m. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Jon Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Chamber Music Teas at Symphony Hall

The BSO is pleased to continue offering its popular Chamber Music Teas featuring members of the Boston Symphony Orchestra on six non-Symphony Friday afternoons at 2:30 p.m. in the Cabot-Cahners Room of Symphony Hall. Chamber Music Teas offer tea, coffee, and baked refreshments followed by an hour-long chamber music performance. Doors open at 1:30 p.m. and the concert starts at 2:30 p.m. Subscriptions to all six concerts—on November 8 and 15, January 31, February 21, March 7, and April 4—are available at $72. Single tickets are $14. For more information, or to order tickets, please call Symphony Charge at (617) 266-1200.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Harlow Robinson of Northeastern University discusses Copland, Ravel, and Shostakovich (October 30-November 2). In the weeks ahead, John Daverio of Boston University discusses Schubert and Britten (November 14-19), BSO Publications Associate Robert Kirzinger discusses Adès, Schumann, and Dvořák (November 21-23), and BSO Director of Program Publications Marc Mandel discusses

Humperdinck's *Hänsel und Gretel* (November 29-December 3).

Symphony Hall Tours

During the 2002-03 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO violist Michael Zaretsky performs J.S. Bach's Six Cello Suites as arranged for viola on Friday, November 1, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. Admission is free. For more information call (617) 353-8725 or visit www.bu.edu/tsai/.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs music of Bach, Krenek, Martin Butler, and Scarlatti on Wednesday, November 6, at 8 p.m. at Trinity Church in Newton Centre and on Friday, November 8, at 8 p.m. at the Peabody Essex Museum in Salem. Joining Mr. Miller are John Gibbons, harpsichord, and Sharan Leventhal, violin. Tickets are $24

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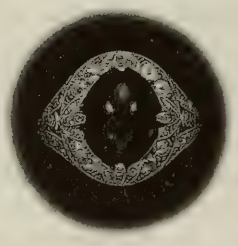

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MusicWorks, founded by BSO violist Mark Ludwig, performs a program entitled "20th-Century Musical Bridge From Europe to America"—including music of Klein, Foss, Hindemith, Eisler, and Post—on Sunday, November 10, at 3 p.m. in the South Berkshires Concert Series at Simons Rock College, preceded by a 2 p.m. panel discussion, with a post-concert reception honoring Lukas Foss's 80th birthday. The performers include pianists Lukas Foss and Virginia Eskin, the Hawthorne String Quartet, and mezzo-soprano Deborah Rentz-Moore. Tickets are $25 ($20 seniors and students). For more information call 1-866-266-2746.

BSO clarinetist Thomas Martin is soloist in Mozart's Clarinet Concerto with Max Hobart conducting the Wellesley Symphony Orchestra on Sunday, November 17, at 3 p.m. at MassBay Community College, 50 Oakland Street, Wellesley Hills, on a program with Tchaikovsky's Symphony No. 1, *Winter Daydreams*, Liadov's *Kikimora*, and Theofanidis's *Metaphysica*. Tickets are $15 ($12 students and seniors). For more information visit www.wellesleysymphony.org or call (781) 235-3584.

The Gramercy Trio—violinist Sharan Leventhal, BSO cellist Jonathan Miller, and pianist Randall Hodgkinson—play Scott Wheeler's Trio No. 2, *Camera Dances*, Ravel's Piano Trio, and Schubert's Piano Trio in E-flat, D.929, on Sunday, November 17, at 3 p.m. in the series "Concerts at the Point" in Westport Point, MA. For tickets or more information, call (508) 636-3707. The ensemble repeats the program for its New York debut concert on Saturday, November 23, at 8 p.m. at Merkin Hall, 129 W. 67th St. between Broadway and Amsterdam Avenue, (212) 501-3330. Tickets are $10 ($5 students and seniors).

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

A Brief History of the Boston Symphony Orchestra

Now in its 122nd season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the cen-

BSO Archives

The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

tennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened a century ago.

Georg Henschel was succeeded by a series of German-born and -trained conductors —Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

Rush ticket line at Symphony Hall, probably in the 1930s

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO's first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

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Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music adviser and three years as an artistic director at Tanglewood. Ozawa's historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor. In the summer of 2002, at the completion of his tenure, he was named the orchestra's Music Director Laureate. Besides solidifying and maintaining the orchestra's reputation worldwide, and taking an active role as teacher and administrator at the Tanglewood Music Center, Ozawa also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, through a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center, and through an extended series of commissions that continues during 2002-03 with the world premieres of new works by Elliott Carter, Sofia Gubaidulina, John Harbison, and Tan Dun. Under Ozawa's direction the orchestra also expanded its recording activities, to include releases on Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato. In 1995, Ozawa and the BSO welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood. In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director of the Boston Symphony Orchestra. The first American-born conductor to hold that position, he was named Music Director Designate in the spring of 2002 and will become the orchestra's fourteenth music director in the fall of 2004.

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Associate Concertmaster
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Theodore W. and Evelyn Berenson Family chair

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Stephanie Morris Marryott and Franklin J. Marryott chair

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*Catherine French
Catherine and Paul Buttenwieser chair

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Edgar and Shirley Grossman chair

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*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

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Violas

Steven Ansell
Principal
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Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

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Burton Fine
Ronald Wilkison
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Jules Eskin
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○ On leave
§ Substitute player

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*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
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°Jacques Zoon
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Associate Principal
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°Geralyn Coticone
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Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
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James and Tina Collias chair
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Elaine and Jerome Rosenfeld chair

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Robert Sheena
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Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

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Principal
Edward A. Taft chair, endowed in perpetuity in 1974
°Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

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James Sommerville
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Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
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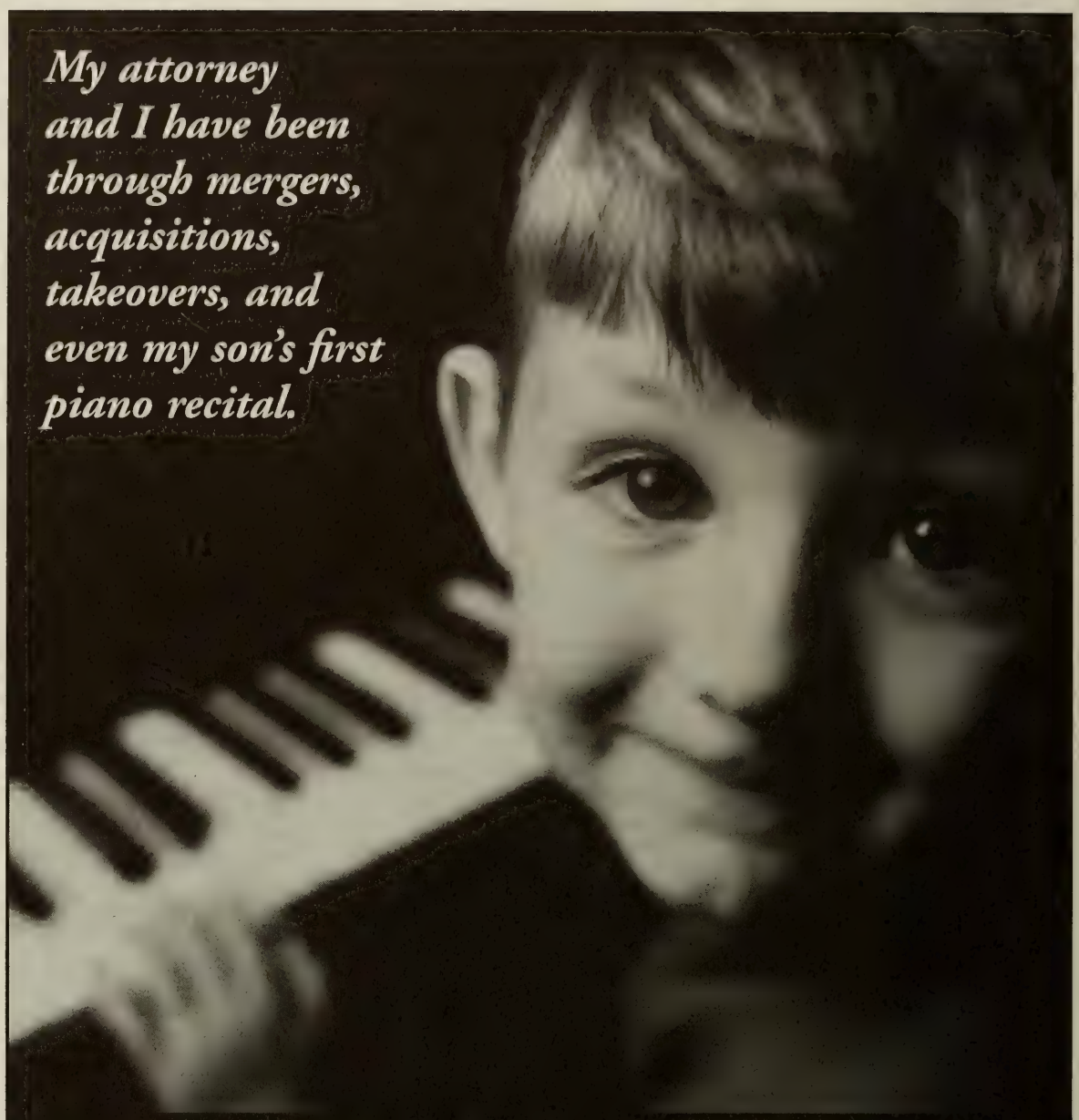

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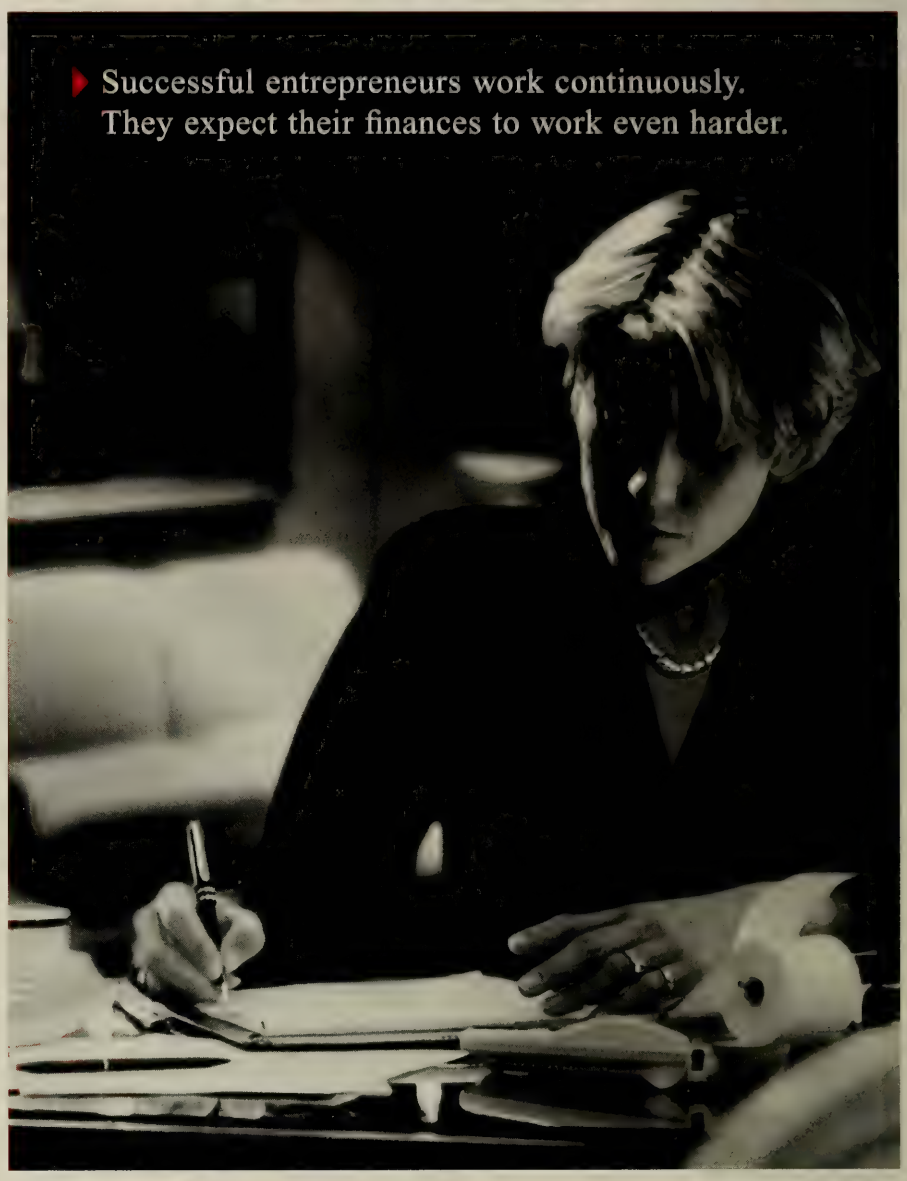

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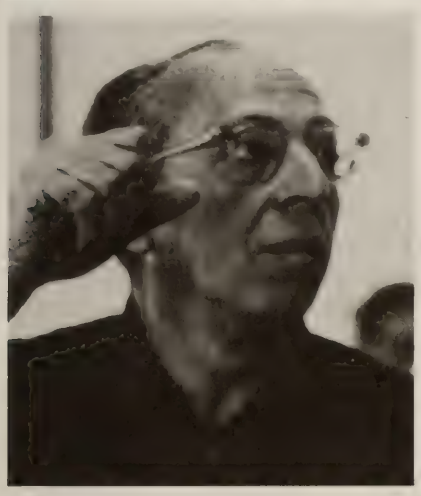
Aaron Copland
Appalachian Spring, Ballet for Martha



Aaron Copland was born in Brooklyn, New York, on November 14, 1900, and died in New York on December 2, 1990. He composed Appalachian Spring *in 1943-44 as a ballet score for Martha Graham, calling originally for an ensemble of thirteen instruments (flute, clarinet, bassoon, piano, four violins, two violas, two cellos, and double bass). The work was commissioned by the Elizabeth Sprague Coolidge Foundation and was first performed in the Coolidge Festival at the Library of Congress on October 30, 1944. Louis Horst conducted, and the principal dancers were Graham (as the Bride), Erick Hawkins (the Husbandman), Merce Cunningham (the Revivalist), and May O'Donnell (the Pioneer Woman). The work received the Pulitzer Prize for Music, and the Music Critics' Circle Award for the outstanding theatrical work of 1944-45. In May 1945 the composer prepared a somewhat shortened concert suite for orchestra (besides omitting one large section of the complete score—thereby joining the variations on the Shaker hymn "Simple Gifts" that make up the complete ballet's "Interlude" to a later restatement in the section headed "The Lord's Day"—Copland also made some smaller cuts and reordered the variations on "Simple Gifts"). The suite had its premiere with Arthur Rodzinski conducting the New York Philharmonic on October 4, 1945. Serge Koussevitzky introduced the suite to Boston Symphony audiences the very next day, October 5, 1945 (though Graham's company had already given the ballet in Jordan Hall in January of that year), the Cleveland Orchestra following suit under Erich Leinsdorf six days later, on October 11. Subsequent Boston Symphony performances were led by Charles Munch, the composer himself (in April 1959 and later at Tanglewood in July 1974), Michael Tilson Thomas (who led the complete ballet), Bernard Haitink (the most recent subscription performances of the standard suite, in March 1990), Leonard Slatkin, Oliver Knussen (who led a nearly complete version of the score, at subscription concerts in November 1999), and André Previn (the most recent Tanglewood performance of the suite, on August 10, 2001). The concert suite calls for an orchestra of two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, xylophone, bass drum, side drum, cymbals, tabor (long drum), wood block, claves, glockenspiel, triangle, harp, piano, and strings.*

In the cultural development of the United States, music is often perceived as having lagged far behind the arts of painting and literature. Already by the time of the Revolution we had noted artists like Benjamin West and John Singleton Copley; soon after that we had writers like Washington Irving and James Fenimore Cooper, who were able to create an image of America not only for Americans themselves but for the rest of the world. Yet it took another century for American music to begin to make the same kind of international impact. When it did, the composer most strongly identified with this country, the composer most readily conceded to be our greatest, was Aaron Copland.

It is not that there was no American music before Copland. On the contrary, music arrived here with the first settlers and remained an important part of American life through all the centuries after—but it consisted of hymn tunes and "fuguing tunes," theatrical songs and popular ditties, dances and marches: not the kind of music we usually mean when we talk about "culture." Eventually, beginning in the middle of the last century, permanent symphony orchestras began to spring up all over the country (about the same time, incidentally, that the same development was taking place in Europe). A large number of composers appeared who strove to win artistic laurels for their native

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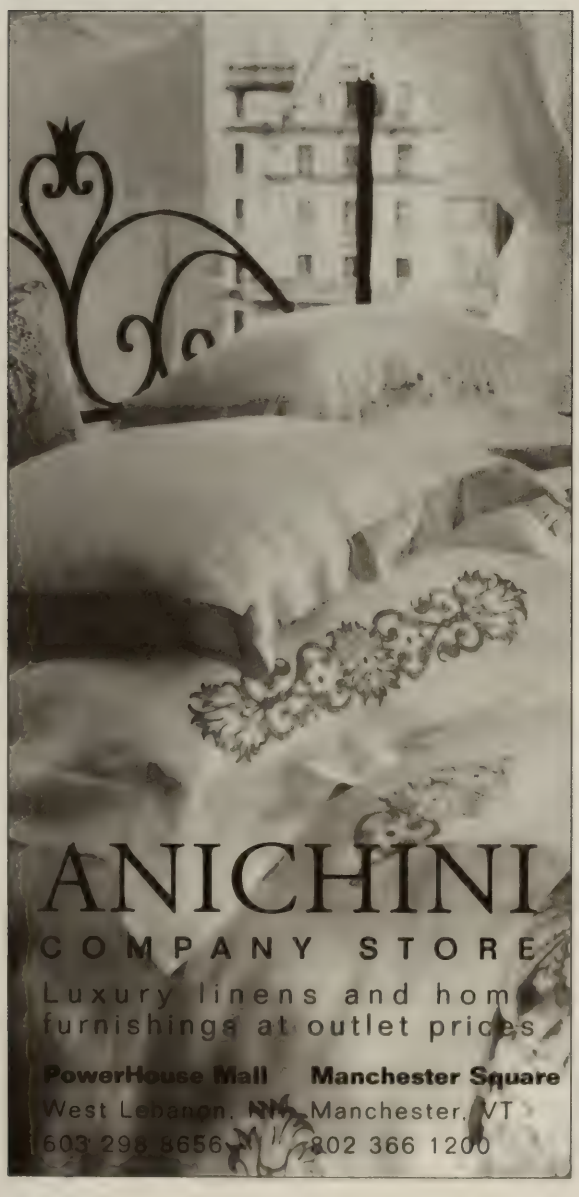
land. They produced much attractive music (some of which could easily be revived with great success today), but they did not yet strike most listeners as being "American" composers in the same way that Walt Whitman and Mark Twain were clearly American voices in literature. In fact, they had to do what nationalist composers all over Europe —in Hungary, Bohemia, Russia, Scandinavia, and England—were all doing at about the same time: they had to demonstrate that they could compose serious music as well as any German composer—in the dominant German style—before they would be taken seriously as composers in their own homeland.

The desire to write in a nationalistic, "American" style ran deeply before Aaron Copland created one way of doing so in the 1920s. His desire to become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the *Organ Symphony*, *Music for the Theater*, and the Piano Concerto. Though these works marked Copland as a man to watch and hinted at the course of things to come, they were regarded by many as "difficult" scores. And his style became still more complex at the beginning of the 1930s with the *Symphonic Ode*, the *Short Symphony*, and the granitic *Piano Variations*.

But the social changes of the 1930s brought a general interest among the leftist artists and thinkers with whom Copland was friendly in attracting a wider audience than ever



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before, in addressing the common man and expressing his hopes, dreams, and desires by artistic means. Copland was one of a generation of composers who shared this desire; he accomplished the change of viewpoint with notable success, simplifying his style for greater accessibility, but never ceasing to be utterly individual in sound or approach. The simplicity heightened certain elements that had not been apparent in his music earlier—most notably an extraordinary tenderness that never becomes sentimental. At the same time, Copland's music retained its energy and verve, its sense of space and color in laying out orchestral lines; thus his music is instantly recognizable as proceeding from the same musical imagination, no matter what its style.

Arnold Eagle

Martha Graham as the Bride and Erick Hawkins as the Husbandman in the October 1944 premiere of "Appalachian Spring"

Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on Western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

> The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The orchestral version contains the substance of the ballet, omitting a few passages that Copland felt were of interest only when accompanying the danced story.

All of Copland's three major ballet scores make use of old folk melodies, but *Appalachian Spring* uses the least; the only tune to pre-date the composition is the Shaker hymn "Simple Gifts," which serves as the basis of a series of variations near the end of the ballet. But the tune also plays a background role in unifying the entire score; from the introduction on we frequently hear a three-note motive that is easily recognizable as the first five notes of "Simple Gifts" in outline form. From this motive comes the entire triadic "sound" of the ballet. From beginning to end, through all its changing moods, Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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Maurice Ravel
Piano Concerto in D, for the left hand

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Concerto in D for the left hand, along with his other piano concerto, the G major, in the years 1929-31. The left-hand concerto was completed in August 1930. Paul Wittgenstein, the pianist for whom it was composed, played the first performance on January 17, 1933, in Paris. Wittgenstein was also soloist for the first American performances, given with Serge Koussevitzky and the Boston Symphony Orchestra on November 9 and 10, 1934, the same forces giving the New York premiere a week later. Subsequent BSO performances featured pianist Jacques Février with Koussevitzky; Seymour Lipkin with Charles Munch; Robert Casadesus with Pierre Monteux; Monique Haas with Munch; Vlado Perlemuter with Munch; John Browning with Joseph Silverstein, and Leon Fleisher with Seiji Ozawa. Fleisher and Ozawa gave the most recent subscription performances in October 1990 followed by a single performance in October 1991, at which time they also recorded the work for Sony Classical. The orchestra's most recent Tanglewood performance was on July 23, 1988, with Fleisher doubling as both soloist and conductor, in a concert celebrating his sixtieth birthday. The most recent Tanglewood performance also featured Fleisher, but with David Zinman and the Minnesota Orchestra, on July 10, 1994. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, E-flat clarinet, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, wood block, tam-tam, harp, and strings.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his longtime interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right arm in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto, composed for Ravel's own use, but eventually given to Marguerite Long when Ravel realized he was too ill to perform it himself, falls into the category of brilliant entertainment music. The Concerto for the Left Hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.

Paul Wittgenstein was a remarkable member of a remarkable Viennese family. He was the brother of the philosopher Ludwig Wittgenstein, who also possessed considerable musical talent. Paul had barely begun his concert career when he was called into the Austrian reserves in 1914. Only a few months later he was wounded, and his right arm had to be amputated. After being captured by the Russians (when the army hospital in which he was located was overrun), Wittgenstein was exchanged as an invalid and returned to Vienna, where he resumed his concert career in the season of 1916-17. He quickly made a name for himself as a pianist with only one arm, and he induced many leading composers to write substantial works for him in all the genres—chamber and orchestral—that made use of a piano. Among the musicians who responded to his requests were Richard Strauss, Franz Schmidt, Erich Wolfgang Korngold, Britten, Prokofiev, Hindemith, and, most notably, Ravel.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved, among them Saint-Saëns's six studies for the left hand and Leopold Godowsky's transcriptions for left hand alone of the Chopin etudes. He

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might also have seen Brahms's mighty transcription for piano left-hand of the Bach D minor Chaconne for unaccompanied violin and Scriabin's *Prelude and Nocturne*. But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

Ravel once discussed his two piano concertos with the critic and musicologist M.D. Calvocoressi. Of the left-hand concerto he commented: "In a work of this sort, it is essential to avoid the impression of insufficient weight in the sound-texture, as compared to a solo part for two hands. So I have used a style that is more in keeping [than that of the lighter G major concerto] with the consciously imposing style of the traditional concerto."

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings the piano in with a cadenza designed to show right off the bat that limiting the conception to a single hand does not prevent extraordinary virtuosity. Ravel describes this as being "like an improvisation." It is followed by what Ravel called a "jazz section," exploiting ideas he had picked up during his visit to America. "Only gradually," he noted, "is one aware that the jazz episode is actually built up from the themes of the first section." The level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restriction under which he completed his commission?

—Steven Ledbetter

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Dmitri Shostakovich
Symphony No. 6 in B minor, Opus 54

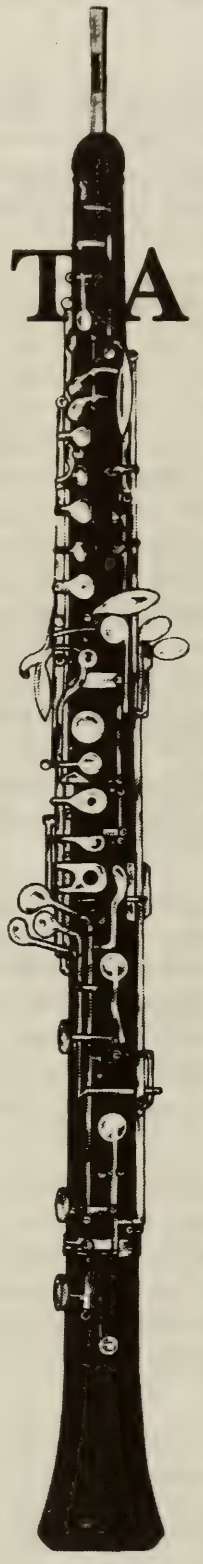
Dmitri Dmitrievich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. The Sixth Symphony was composed in 1939 and received its first performance on November 5 that year in Leningrad, with Evgeny Mravinsky conducting. Leopold Stokowski introduced it to the United States on November 29, 1940, with the Philadelphia Orchestra—the first time the work was heard outside the Soviet Union. Serge Koussevitzky led the first Boston Symphony performances in March 1942. By the end of 1944 he had led the work twenty-four times (including a benefit in Washington, D.C., for Russian War Relief), Richard Burgin also conducting two performances here in November 1944 when Koussevitzky was indisposed. Since then the BSO has played the Shostakovich Sixth only under Kurt Masur in January 1983 and at Tanglewood under Yuri Temirkanov on July 2, 1988. (Temirkanov had planned to lead the work here in January 1980, but on that occasion he was not allowed to leave the Soviet Union, in reprisal for President Carter's grain embargo, itself a response to the Russian invasion of Afghanistan.) The score calls for two flutes and piccolo, two oboes and English horn, three clarinets (one doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, military drum, bass drum, cymbals, tam-tam, xylophone, celesta, harp, and strings.

Sandwiched as it is between two of Dmitri Shostakovich's most celebrated symphonies, the Sixth Symphony in B minor has always been one of the more neglected of the composer's fifteen. Composed two years after the Fifth, which resurrected Shostakovich's reputation in official circles after his opera *Lady Macbeth of the Mtsensk District* had run afoul of Stalin and his censors, and two years before the Seventh (*Leningrad*), the massive wartime opus that went on to become one of the most popular symphonies of the twentieth century, the non-programmatic Sixth has always been somewhat elusive and difficult to classify.

Written during a four-month period between July and October 1939, and given its premiere on November 5 by the Leningrad Symphony under Evgeny Mravinsky, the Sixth, about thirty minutes long, is also considerably shorter than the Fifth (forty-five minutes) and the Seventh (which runs well over an hour). But it is the Sixth Symphony's unusual structure that provoked the greatest confusion and—in the highly political environment of Soviet music—controversy: a long slow movement (Largo) followed by two much shorter fast ones (Allegro, Presto).

"It is only natural to expect profound thoughts and meaningful artistic concepts from such a brilliantly gifted master, who is acclaimed by the widest possible public," wrote the critic for *Soviet Music*, the official organ of the Soviet Composers Union, after the Moscow premiere. "But there are none in the Sixth Symphony. The flashiness and refinement of the orchestration cannot conceal the absence of a unified symphonic conception."

The realities of the international political situation undoubtedly played a role in the cool official reception given to the Sixth Symphony. On August 27, 1939, the very day that Shostakovich finished the second of its three movements, Stalin and Hitler signed their infamous non-aggression pact. Just a few days later, on September 1, the Nazi armies invaded Poland. At such a moment, the oddly disengaged, even ironic quality of



TAKE NOTE

The precursor of the oboe goes back to antiquity– it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German, and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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the Sixth Symphony (particularly in its last two movements) seemed somehow inappropriate to many official critics. They were waiting for something more heroic, something more like the concluding Allegro of the classically proportioned and pathos-laden Symphony No. 5.

They were particularly disturbed by the apparent lack of connection between the three movements and accused the composer of having produced a suite, not a symphony. But as Shostakovich had already shown in his Second Symphony, and would show again numerous times in the future—notably in his Thirteenth and Fourteenth symphonies—his definition of a symphony (in terms of the number of movements, their respective length, and sequence) could be very broad, stretching the traditional idea of the genre to its very limits.

In his own comments on the Sixth Symphony, Shostakovich admitted that it was different from its immediate predecessor: "The character of the music in the Sixth Symphony will differ from the moods and emotional atmosphere of the Fifth, in which moments of tragedy and intensity predominated. In this latest symphony, the music that predominates is of a contemplative and lyrical nature. In this symphony, I have wanted to convey moods of springtime, joy, youth."

Shostakovich (right) congratulating the conductor Evgeny Mravinsky

The more contemplative, cheerful, and less conflicted mood of the Sixth Symphony is perhaps reflective of what was an unusually calm and contented period in the composer's life. Having at last overcome the disaster of *Lady Macbeth*, and basking in the triumph of the Fifth Symphony, Shostakovich, now thirty-three, seemed to be entering a more hopeful phase of his turbulent career. (The unusually simple and transparent lyricism of his recently completed String Quartet No. 1 would seem to support this supposition.) In the midst of composing the Sixth Symphony, Shostakovich, a passionate soccer fan, even took a trip to Moscow to see a match between the leading Leningrad and Moscow teams. This brief respite of relative normality would end less than two years later, however, with the brutal Nazi assault on the USSR, which would change Shostakovich's life forever.

In her brilliant, highly informative book on Shostakovich's symphonies, Russian musicologist Marina Sabinina has pointed out that of all of the composer's symphonies, the Sixth is closest in technique and spirit to Tchaikovsky. Particularly in the first movement, melody is the most important compositional element, a rare event in Shostakovich's music, which is usually propelled by and unified around a rhythmic ("motor") impulse.

Both harmonically and structurally, the Largo is unusually spare and plain; it progresses around the repetition (in only slightly altered form) of two lyrical, even requiem-like themes. The strong sense of musical conflict found in so many of the composer's symphonies is almost entirely missing here. "Teetering on long tremolando pedal-points," Ian MacDonald has written colorfully in his book *The New Shostakovich*, the first move-

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ment "hardly moves, employing only pallid colours and restricting its discourse to a brooding game of patience with its germinal cells."

In marked, almost shocking contrast, the two succeeding movements overflow with an ironic *joie de vivre*. Against the background of such an austere opening, the waltz-like theme of the Allegro and the joking Rossini-esque buffoonery of the Presto (which combines neoclassical elements with images taken from Soviet popular music of the late 1930s in a sonata-rondo form) merge to create an atmosphere of musical and emotional eclecticism. The careening between the sublime and the ridiculous would become increasingly characteristic of the mature Shostakovich.

Despite negative reviews, the Sixth Symphony was never banned from the Soviet concert hall, and Mravinsky continued to perform it with the Leningrad Philharmonic, the most esteemed orchestra in the USSR. The Sixth was also a great favorite of Leopold Stokowski, who conducted it several times as early as 1940 and later said of the work: "Upon first hearing, Shostakovich's highly original harmonic sequences and melodic turns can sound strange and even incomprehensible, and their meaning seems hidden from us. But later, upon a third or a fourth hearing, the symphony's unusual expressive profundity becomes clear."

—Harlow Robinson

Harlow Robinson is Professor of Modern Languages and History at Northeastern University. His articles on Russian music and culture have appeared in numerous popular and scholarly publications. He also lectures frequently on Russian music for the Boston Symphony Orchestra, Metropolitan Opera, and Lincoln Center. His book *Sergei Prokofiev: A Biography* was recently reissued in paperback by Northeastern University Press, with a new foreword and afterword.

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The important biography of Aaron Copland is *Aaron Copland: The Life and Work of an Uncommon Man* by Howard Pollack (University of Illinois Press paperback). Vivian Perlis's two-volume biography of the composer was co-authored by Copland himself and draws extensively on interviews with his colleagues and friends. This is in two volumes: *Copland: 1900 Through 1942* and *Copland Since 1943* (St. Martin's, now paperback, each volume available separately). *Aaron Copland's America* by Gail Levin and Judith Tick, published in 2000 in conjunction with an exhibit of that name at the Heckscher Museum in Huntington, New York, includes, along with discussion of his music, discussion of his associations with contemporary American visual artists (Watson-Guptill). Out of print but worth seeking are two useful older books: Neil Butterworth's *The Music of Copland* and, for a mid-1950s perspective, Arthur Berger's *Aaron Copland.* Also of interest are Copland's own *What to Listen for in Music* (Penguin paperback) and *Music and Imagination*, a transcription of Copland's Norton Lectures given at Harvard University (Harvard University Press paperback).

Copland himself recorded the suites from *Appalachian Spring* and his opera *The Tender Land* with the Boston Symphony Orchestra in April 1959; these have been reissued twice on compact disc (RCA Victor Gold Seal and RCA Victor "Living Stereo"). The composer also recorded *Appalachian String* in the original chamber scoring, in 1973 with the Columbia Chamber Orchestra (CBS). Another recording has him conducting the London Symphony Orchestra (CBS). The expanded 1954 scoring prepared by Copland for Ormandy and the Philadelphia Orchestra was recorded by them soon after their performance that year (Columbia, currently unavailable) and more recently by Leonard Slatkin with the Saint Louis Symphony Orchestra (EMI, also currently unlisted). Other recordings of *Appalachian Spring* include Leonard Bernstein's with both the New York Philharmonic (Columbia) and Los Angeles Philharmonic (Deutsche Grammophon), Michael Tilson Thomas's of the complete ballet score with the San Francisco Symphony (RCA), and Hugh Wolff's with the Saint Paul Chamber Orchestra (the original thirteen-instrument chamber version, as part of an all-Copland program on Telarc). Serge Koussevitzky's 1945 recording of *Appalachian Spring* with the Boston Symphony Orchestra has been reissued in the album "Serge Koussevitzky Conducts American Music" (Biddulph).

Gerald Larner's *Maurice Ravel* is one of the many well-illustrated volumes in the biographical series "20th-Century Composers" (Phaidon paperback). Laurence Davies's *Ravel Orchestral Music* in the series of BBC Music Guides is a good brief introduction to the composer's music (University of Washington paperback). Davies has also written *The Gallic Muse*, a useful book that includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Also useful is *The Cambridge Companion to Ravel*, edited by Deborah Mawer (Cambridge University Press). The Ravel entry in the revised edition (2001) of The New Grove is by Barbara L. Kelly. The important biography—unfortunately hard to find in the United States—is Roger Nichols's *Ravel* in the "Master Musicians" series, which replaced Norman Demuth's earlier volume in that same series. Nichols has also assembled *Ravel Remembered*, which brings together recollections from musicians and non-musicians who knew the composer personally (Norton). Also useful are H.H. Stuckenschmidt's *Maurice Ravel: Variations on his Life and Work* (Calder) and Arbie Orenstein's *Ravel: Man and Musician* (Columbia).

The Boston Symphony Orchestra has recorded Ravel's Piano Concerto for the Left Hand with pianist Leon Fleisher under the direction of Seiji Ozawa (Sony Classical). Also noteworthy are the recordings by Philippe Entremont with Pierre Boulez and the Cleveland Orchestra (Sony "Essential Classics"), Jean-Yves Thibaudet with Charles Dutoit and the Montreal Symphony (London), and Krystian Zimerman with Pierre Boulez and the Cleveland Orchestra (Deutsche Grammophon). A noteworthy historic re-

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—Marc Mandel

Shostakovich's career and music have been the subject of numerous significant publications in English in recent years. Despite continuing controversy over the exact nature of the editor's relationship with the composer, and the source of some of the material the volume contains, *Testimony: The Memoirs of Dmitri Shostakovich* as related to and edited by Solomon Volkov remains a basic and fascinating text in Shostakovich studies (Proscenium). Based in part on the revelations contained in *Testimony* is Ian MacDonald's highly impressionistic and at times fanciful *The New Shostakovich*, which interprets the music in a highly political way (Northeastern University Press, out of print). Elizabeth Wilson's enlightening and carefully assembled *Shostakovich: A Life Remembered* compiles interviews with many musicians and cultural figures who knew the composer personally to produce a complete and nuanced portrait (Princeton University paperback). More polemical is *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov, an anthology of interviews, articles, and documents related to the composer's political and artistic activity (Toccata Press). A recent addition to the literature is Laurel E. Fay's extremely detailed but dry *Shostakovich: A Life* (Oxford University Press). Recommended recordings of the Symphony No. 6 include Bernard Haitink's with the London Philharmonic (Decca), Mariss Jansons's with the Oslo Philharmonic (EMI), Neeme Järvi's with the Royal Scottish National Orchestra (Chandos), Yevgeny Mravinsky's with the Leningrad Philharmonic (BMG/Melodiya's "Mravinsky Edition"), and that of the composer's son, Maxim Shostakovich, with the Prague Symphony Orchestra (Supraphon).

—Harlow Robinson

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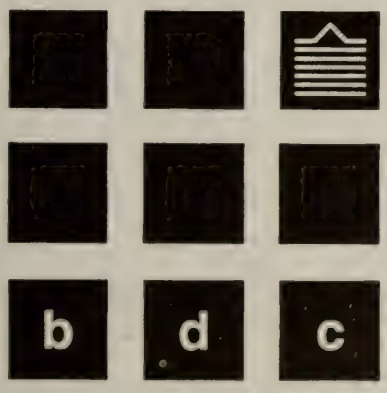

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clude a violin-and-piano work for Anne-Sophie Mutter (*Tango Song and Dance*, which he has recorded with her for Deutsche Grammophon) and Trio for Woodwinds & Piano. He has written a piano concerto for Vladimir Ashkenazy, a violin sonata for Young Uck Kim, a cello sonata for Yo-Yo Ma, and songs for Janet Baker, Kathleen Battle, and Barbara Bonney. His music drama *Every Good Boy Deserves Favour*, written in collaboration with Tom Stoppard for the London Symphony Orchestra, will be revived this season by the Philadelphia Orchestra. André Previn's discography spans more than fifty years and all the major labels, including the recent world premiere recordings on Deutsche Grammophon of five Previn pieces including *Diversions*, commissioned by the Mozarteum Salzburg for the Vienna Philharmonic, and *The Giraffes Go To Hamburg*, written for Renée Fleming. Other recent recordings reflect his continuing interest in jazz: "Live at the Jazz Standard" with bassist David Finck on Decca, and two Deutsche Grammophon discs, an all-Ellington album and an all-Gershwin album, also with Mr. Finck. In 1991, Doubleday published his memoir, *No Minor Chords: My Early Days in Hollywood*, chronicling his years as composer, arranger, and orchestrator at the MGM studios. In 1996, Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in

Jean-Yves Thibaudet

Pianist Jean-Yves Thibaudet is in demand worldwide for appearances with the foremost conductors, orchestras, and festivals. He is equally at home with chamber music and in recital. As a chamber music collaborator he performs and records with such artists as Cecilia Bartoli, Renée Fleming, Angelika Kirchschlager, Yuri Bashmet, and the Rossetti String Quartet. Mr. Thibaudet is an exclusive Decca recording artist with over thirty releases. His latest is "The Magic of Satie," a collection of both well-known and rare Satie works including several pieces that have never been recorded. Other recent recordings include the Mendelssohn piano concertos with Herbert Blomstedt leading the Leipzig Gewandhaus Orchestra and "Night Songs" with Renée Fleming, featuring music of Fauré, Debussy, Marx, Strauss, and Rachmaninoff. Mr. Thibaudet's diverse repertoire includes works of Rachmaninoff, Debussy, Liszt, Messiaen, Chopin, Shostakovich, Gershwin, Brahms, Schumann, d'Indy, Wolf, and Ravel. His recording of the complete Ravel piano works was nominated for a Grammy award. He has also made successful forays into the world of jazz, including his recordings "Reflections on Duke" and "Conversations with Bill Evans." Selections from these two recordings were released in Australia to great acclaim as "Daydreams: Reflections on Bill Evans and Duke Ellington." Outside the traditional concert stage, Mr. Thibaudet made a cameo appearance in Bruce Beresford's feature film *Bride of the Wind*, about Alma Mahler, released in June 2001, and his playing is showcased throughout the film's soundtrack. His performances of two Schubert impromptus are featured on the soundtrack of the film *Portrait of a Lady*. He was featured in the 2000 PBS/Smithsonian special "Piano Grand!," hosted by Billy Joel and paying tribute to the 300th anniversary of the piano. For the Metropolitan Opera's opening night performance this season he repeated his cameo performance as the Polish pianist in the second act of Giordano's *Fedora*. Mr. Thibaudet's concert attire is designed by Thierry Mugler; the celebrated London designer Vivienne Westwood has also begun to design concert attire for him, beginning with his 2002 London Proms performance. Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at age seven. He entered the Paris Conservatory at age twelve and studied with Aldo Ciccolini and Lucette Descaves, a friend and collaborator of Ravel. At fifteen Mr. Thibaudet won the Prix du Conservatoire, three years later winning the Young Concert Artists Auditions in New York. In 2001 the

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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Republic of France awarded Mr. Thibaudet the Chevalier de l'Ordre des Arts et des Lettres. In 2002 he was awarded the Premio Pegusus from the Spoleto Festival for his artistic achievements and his longstanding involvement with that festival. Jean-Yves Thibaudet makes his BSO subscription series debut with this week's performances, having made his BSO debut at Tanglewood in August 1992 and returned there three times since then, most recently this past August for Ravel's Piano Concerto in G under the direction of Emmanuel Krivine.

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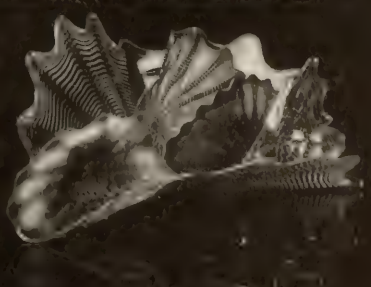

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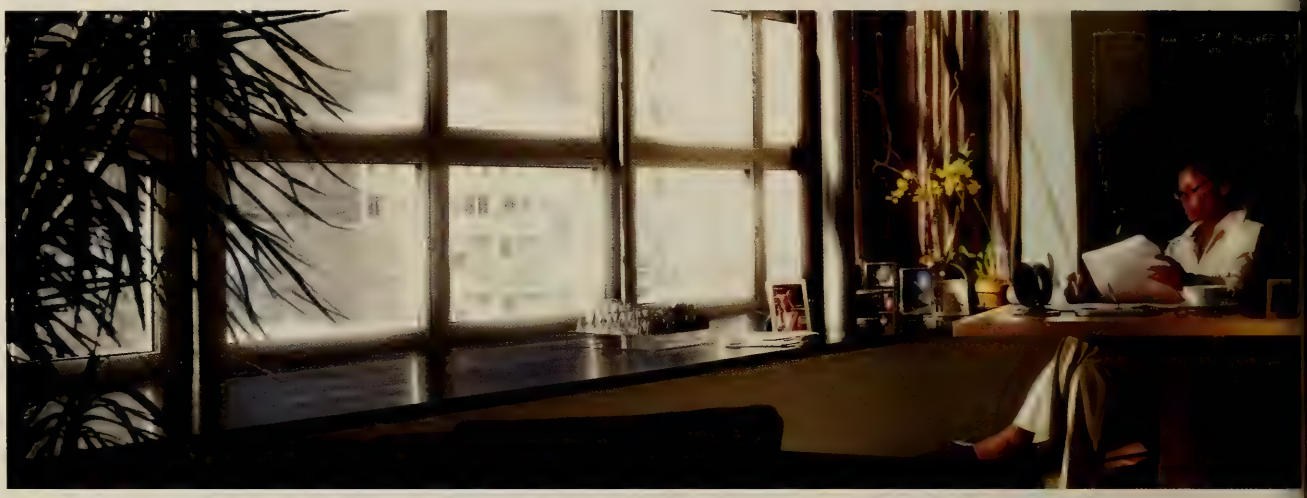

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The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, made between September 1, 2001, and August 31, 2002.

For more information, contact Judi Cantor, Director of Individual and Planned Giving, at (617) 638-9269.

Continued on page 57

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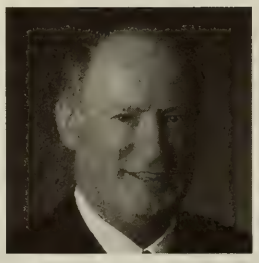

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NEXT PROGRAM . . .

Thursday, November 14, at 10:30 a.m.
(Open Rehearsal)
Thursday, November 14, at 8
Friday, November 15, at 8
Saturday, November 16, at 8
Tuesday, November 19, at 8

Pre-Concert Talks by John Daverio, Boston University

JAMES CONLON conducting

SCHUBERT — Incidental music from *Rosamunde*, D.797
- Hunters' Chorus
- Ballet Music II: Andantino
- Shepherds' Chorus
- Overture (*Die Zauberharfe*, D.644)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BRITTEN — *Cantata misericordium*, Opus 69, for tenor, baritone, chorus, and orchestra

JOHN ALER, tenor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

BRITTEN — *Ballad of Heroes*, Opus 14, for tenor, chorus, and orchestra

JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS

SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*
- Adagio molto – Allegro vivace
- Andante
- Menuetto: Allegro vivace
- Allegro

Guest conductor James Conlon returns to Symphony Hall with music by two composers working with great originality within their respective traditions. Benjamin Britten wrote his *Ballad of Heroes* (1939), his third collaboration with the poet W. H. Auden, as a tribute to the British volunteers in the Spanish Civil War. *Cantata misericordium* (1963), written for the centenary of the Red Cross, shares with Britten's *War Requiem* a call for pacifism. Composed in 1816 when he was nineteen, Schubert's *Tragic* Symphony, though influenced by Haydn and Mozart, employs tonal explorations that presage the Romantic era. Dating from late 1823, his incidental music for the play *Rosamunde, Princess of Cypress*, was described by its author as "melodious, soulful, touching, and profound."

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, November 14, at 9:30 a.m. (Open Rehearsal)
Thursday 'C'—November 14, 8-10:05
Friday Evening—November 15, 8-10:05
Saturday 'B'—November 16, 8-10:05
Tuesday 'B'—November 19, 8-10:05

JAMES CONLON, conductor
JOHN ALER, tenor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHUBERT	Overture and Incidental Music to *Rosamunde*
BRITTEN	*Cantata misericordium* for tenor, baritone, chorus, and orchestra
BRITTEN	*Ballad of Heroes*, for tenor, chorus, and orchestra
SCHUBERT	Symphony No. 4, *Tragic*

Sunday, November 17, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

STRAVINSKY	Octet for Winds
FOSS	*For Aaron*
MOZART	String Quintet in D, K.593

Thursday 'A'—November 21, 8-10:10
Friday 'B'—November 22, 1:30-3:40
Saturday 'B'—November 23, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting

ADÈS	*Asyla*
SCHUMANN	Symphony No. 4
DVOŘÁK	Symphony No. 9, *From the New World*

Friday 'A'—November 29, 1:30-3:40
Saturday 'A'—November 30, 8-10:10
Tuesday 'C'—December 3, 8-10:10

MAREK JANOWSKI conducting
RUXANDRA DONOSE, mezzo-soprano (Hänsel)
RUTH ZIESAK, soprano (Gretel)
NADINE SECUNDE, soprano (Gertrude)
BERND WEIKL, baritone (Peter)
AGNES BALTSA, mezzo-soprano (Witch)
MARIA KANYOVA, soprano (Sandman/ Dew Fairy)
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, director

HUMPERDINCK *Hänsel und Gretel* (concert performance; in German with supertitles)

Programs and artists subject to change.

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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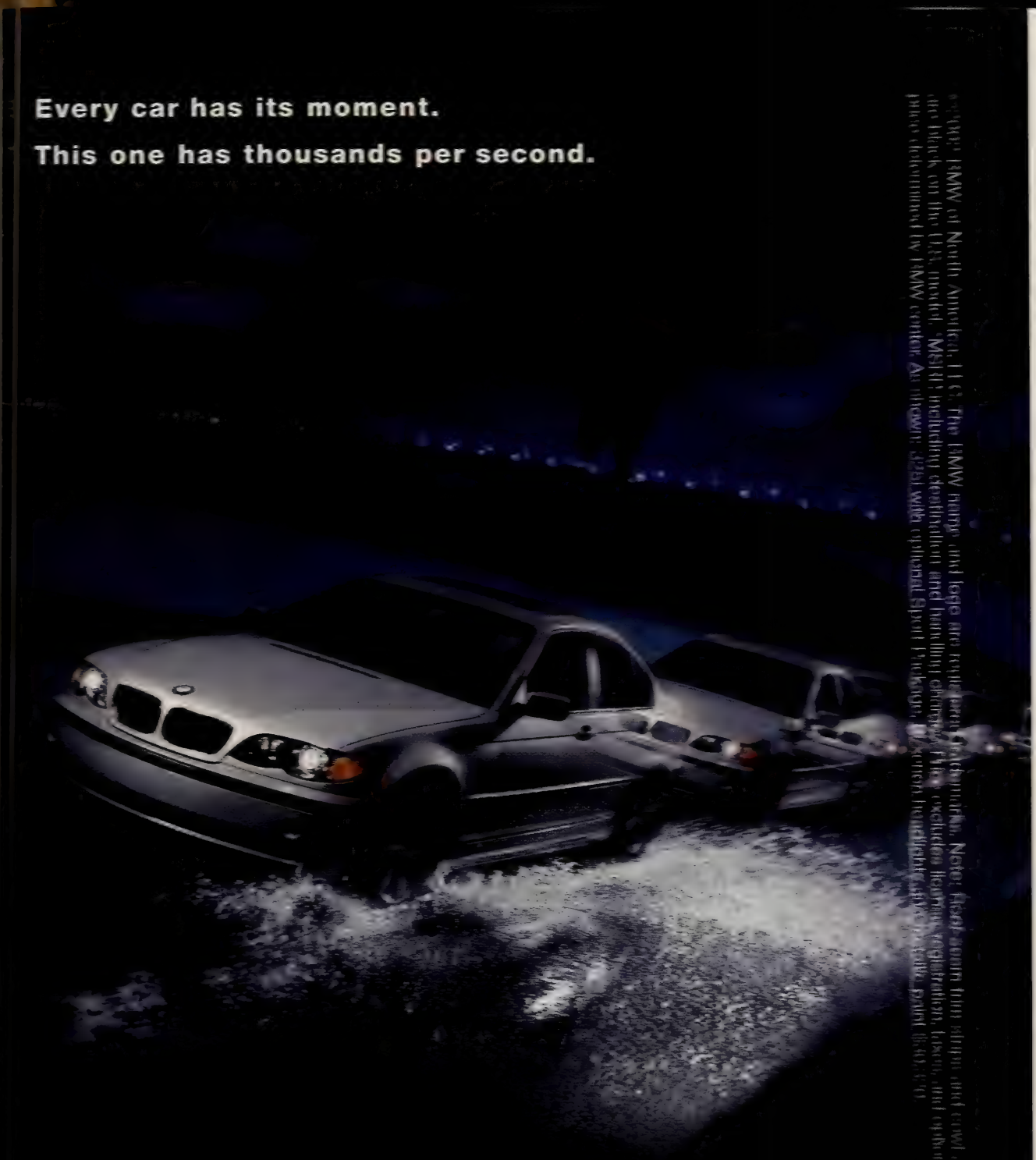

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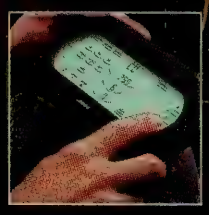

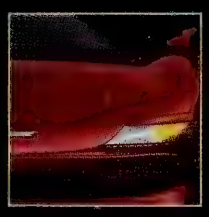

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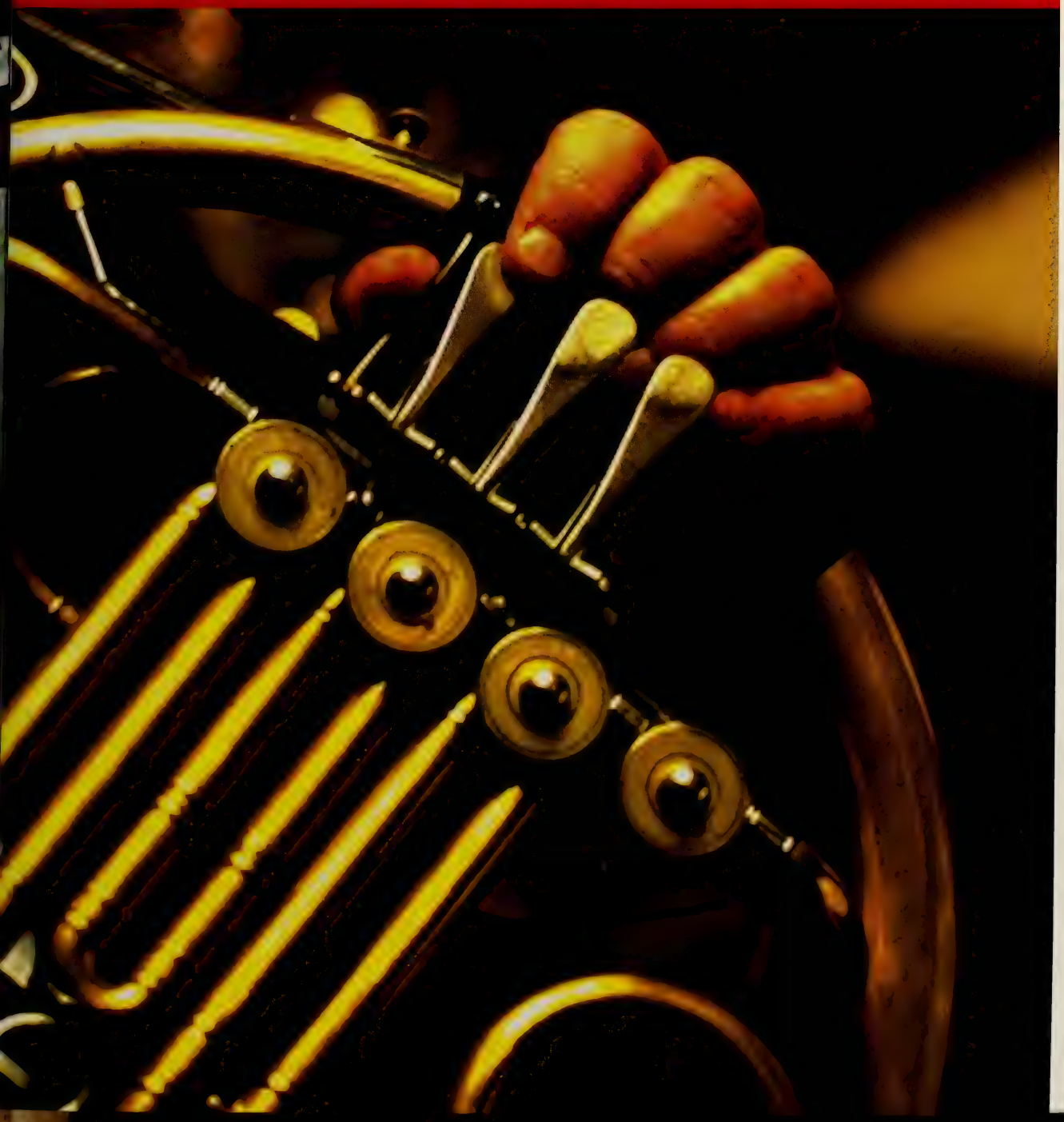

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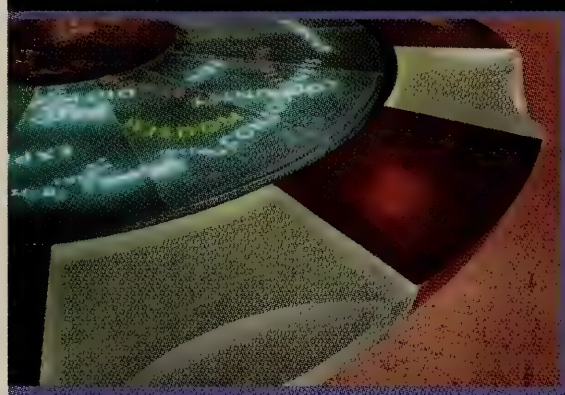

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BSO

The Armando Ghitalla Memorial Concert
Saturday, November 16, 2002

The Saturday-evening concert is sponsored in memory of a beloved member of the Boston Symphony Orchestra family, Armando Ghitalla, who passed away earlier this year. Professor Ghitalla became a member of the Boston Symphony Orchestra's trumpet section in 1951, and was principal trumpet of the orchestra from 1965 until his retirement in 1979. He was also a member of the Boston Symphony Chamber Players, with whom he toured and recorded for RCA and Deutsche Grammophon.

Born in Alpha, Illinois, Professor Ghitalla attended Illinois Wesleyan. Following naval service in World War II, he continued his studies at New York University and the Juilliard School of Music. Before coming to Boston, Professor Ghitalla was principal trumpet of the New York City Opera and Ballet Orchestra, the Houston Symphony, and the RCA Recording Orchestra, as well as soloist with Paul Lavalle's Band of America. He appeared on numerous occasions as soloist with the Boston Symphony, Boston Pops, and other orchestras, including the Miami Philharmonic, Richmond Symphony, and Philomusica of London. Professor Ghitalla taught on the faculties of Boston University, the New England Conservatory, the Tanglewood Music Center, and the University of Michigan, where he was awarded the Distinguished Professor Award. Most recently, he served as Professor of Trumpet at Rice University's Shepard School of Music.

Professor Ghitalla's lifelong passion for music was infectious, and his many friends and fans celebrate his talent. He was savvy about his estate plans, too, and assigned his TIAA-CREF annuities for the unrestricted use of the orchestra. The Saturday-evening concert is a symbol of his legacy.

Pre-Concert Talks

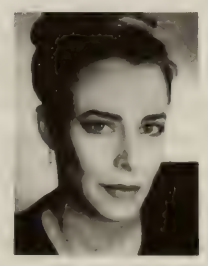
Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening

A Special BSO Holiday Treat...

Donose

What better way to begin your holiday season than with that perennial favorite of children and adults alike, Humperdinck's enchanting opera *Hänsel und Gretel*. Don't miss what's sure to be a highlight of the BSO's 2002-03 season when German conductor Marek Janowski, a favorite guest conductor with the orchestra for many years, returns to Symphony Hall to lead the orchestra and a cast of internationally acclaimed singers, many of them in their BSO debuts, in three concert performances of *Hänsel und Gretel*: on Friday afternoon, November 29, at 1:30 p.m.; Saturday night, November 30, at 8 p.m.; and Tuesday night, December 3, at 8 p.m. Sung in German with English supertitles, the performances feature Ruxandra Donose and Ruth Ziesak as Hansel and Gretel, Nadine Secunde and Bernd Weikl as their parents, Agnes Baltsa as the Witch, Maria Kanyova as the Sandman and Dew Fairy, and, as the gingerbread children ensnared by the Witch and then restored to life by Hansel and Gretel, the PALS Childrens Chorus of Brookline, Johanna Hill Simpson, artistic director. Tickets for all three performances are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

Ziesak



Kanyova

Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, John Daverio of Boston University discusses Schubert and Britten. In the weeks ahead, BSO Publications Associate Robert Kirzinger discusses Adès, Schumann, and Dvořák (November 21-23) and BSO Director of Program Publications Marc Mandel discusses Humperdinck's *Hänsel und Gretel* (November 29-December 3).

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

BSO Members in Concert

BSO clarinetist Thomas Martin is soloist in Mozart's Clarinet Concerto with Max Hobart conducting the Wellesley Symphony Orchestra on Sunday, November 17, at 3 p.m. at MassBay Community College, 50 Oakland Street, Wellesley Hills, on a program with Tchaikovsky's Symphony No. 1, *Winter Daydreams*, Liadov's *Kikimora*, and Theofanidis's *Metaphysica*. Tickets are $15 ($12 students and seniors). For more information visit www.wellesleysymphony.org or call (781) 235-3584.

The Gramercy Trio—violinist Sharan Leventhal, BSO cellist Jonathan Miller, and pianist Randall Hodgkinson—play Scott Wheeler's Trio No. 2, *Camera Dances*, Ravel's

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

Piano Trio, and Schubert's Piano Trio in E-flat, D.929, on Sunday, November 17, at 3 p.m. in the series "Concerts at the Point" in Westport Point, MA. For tickets or more information, call (508) 636-3707. The ensemble repeats the program for its New York debut concert on Saturday, November 23, at 8 p.m. at Merkin Hall, 129 W. 67th St. between Broadway and Amsterdam Avenue, (212) 501-3330. Tickets are $10 ($5 students and seniors).

Ronald Knudsen leads the New Philharmonia Orchestra in Barber's *Knoxville: Summer of 1915* with soprano Sharon Baker and Tchaikovsky's Symphony No. 6, *Pathétique*, on Saturday, November 23, at 8 p.m. at the Sorenson Center for the Arts at Babson College in Wellesley, and on Sunday, November 24, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton. Single tickets are $25 ($22 seniors, $15 students). For more information call (617) 527-9717 or visit www.newphilharmonia.org.

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Boston Symphony Chamber Players 2002-2003 Season at Jordan Hall— Four Sunday Afternoons at 3 p.m.

The Boston Symphony Chamber Players open their 2002-2003 season at Jordan Hall at the New England Conservatory this Sunday, November 17, at 3 p.m. with a program of Stravinsky, Lukas Foss, and Mozart. Guest artists this season include pianist Paul Badura-Skoda in a program including Schubert's *Trout* Quintet on February 2; soprano Lucy Shelton in a program including music of Jon Deak and Brahms on March 30, and pianist Emanuel Ax in a program of Mozart, Harbison, and Dvořák on April 27. Subscriptions for the four-concert series are available at $100, $74, and $58. Single tickets are $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

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SCHUBERT — Incidental music from *Rosamunde*, D.797

Hunters' Chorus
Ballet Music II: Andantino
Shepherds' Chorus
Overture (*Die Zauberharfe*, D.644)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Texts and translations are on page 17.

BRITTEN — *Cantata misericordium*, Opus 69, for tenor, baritone, chorus, and orchestra

JOHN ALER, tenor
CHRISTOPHER MALTMAN, baritone
TANGLEWOOD FESTIVAL CHORUS

Text and translation begin on page 23.

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

INTERMISSION

BRITTEN — *Ballad of Heroes*, Opus 14, for tenor, chorus, and orchestra

I. Funeral March
II. Scherzo (Dance of Death)
III. Recitative and Choral Epilogue (Funeral March)

JOHN ALER, tenor
TANGLEWOOD FESTIVAL CHORUS

Text begins on page 28.

SCHUBERT — Symphony No. 4 in C minor, D.417, *Tragic*

Adagio molto – Allegro vivace
Andante
Menuetto: Allegro vivace
Allegro

This week's Tanglewood Festival Chorus performances are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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Franz Schubert
Incidental Music to *Rosamunde*, D.644 and 797

Franz Peter Schubert was born in Liechtenthal, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He composed the incidental music to Rosamunde, Fürstin von Zypern *(*Rosamunde, Princess of Cyprus*), an ill-fated drama by Wilhelmine von Chézy, at great speed during November and early December 1823. The music and play were first performed on December 20 of the same year; a single repetition constituted the entire theatrical history of the drama. The music by itself (D.797) came to be rather well known over a period of years in bits and snatches (though with some confusion regarding the identity of the overture, discussed in further detail below). The so-called "overture to* Rosamunde*" (D.644) was first performed in the United States by the Germania Musical Society under the direction of Carl Bergmann in Boston's Music Hall on January 22, 1853. Wilhelm Gericke introduced the overture to Boston Symphony audiences on December 12 and 13, 1884, subsequent BSO performances being given by Emil Paur, Max Fiedler, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Erich Leinsdorf, Daniel Barenboim, Joseph Silverstein, Sir Colin Davis (in March 1982, preceded by Ballet Music I, Ballet Music II, and the entr'acte that follows Act III; a Davis/BSO recording of the four excerpts was made for Philips at that time), Kurt Masur (the most recent Tanglewood performance of the overture, on August 18, 1985), and Seiji Ozawa (the most recent subscription performances of the overture, in March/April 1994). Conductors who programmed orchestral excerpts other than the overture in BSO concerts have included (between October 1881 and April 1968) Georg Henschel, Gericke, Arthur Nikisch, Paur, Fiedler, Pierre Monteux, Koussevitzky, Munch, and Leinsdorf. The present performances are the first by the BSO of choral selections from the score. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Schubert's incidental music to *Rosamunde* is unique in having at once two overtures and none. This paradox can only be explained by pursuing the checkered history of the work's composition and its life in performance. Schubert was invited to write the incidental music to the play *Rosamunde, Princess of Cyprus* by the unfortunate Wilhelmine von Chézy, whose literary velleities had already produced the hodgepodge of a libretto that sank Weber's music for *Euryanthe* virtually forever. (Schubert might have known better; he had, in fact, told Weber quite frankly that he thought *Euryanthe* was a less satisfying work than *Der Freischütz*, which he admired enormously.) In any event, the music seems to have been written in great haste (in five days, according to one account, though it is unlikely that such a short time would suffice for so voluminous a score). Mme. Chézy had been asked to write a play for a young actress, Emilie Neumann, to offer for her benefit at the Theater an der Wien. From the beginning Schubert was intended as the composer of the necessary incidental music, but we hear nothing whatever of the work until it was announced just one day before the first performance!

Schubert, in the process of composing ballet music, entr'actes, a few choruses, and a Romance for alto, did not have time to write an original overture for the performance. But he had a couple of overtures in hand, written for stage works that had not yet been performed (and never would be performed in the composer's brief lifetime).

Oddly enough, the overture performed at the premiere on December 20, 1823, was not the one now played almost universally as the *Rosamunde* overture! From descriptions of the music in press reviews of the premiere, it is clear that Schubert must have used the overture to his opera *Alfonso und Estrella*. It was well enough received to be encored the first night. The rest of the music, too, seems to have pleased the audience. The author of the play recognized at once the lyricism and beauty of the score, which she described as "a majestic stream, wind-

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ing through the poem's complexities like a sweetly transfiguring mirror, grandiose, purely melodious, soulful, unspeakably touching and profound." But none of that praise could have been applied to the play itself, a strange ultra-Romantic hodgepodge of secret passages, poisoned letters, princesses raised by fishermen, shepherds who turn out to be princes, and so on. And, indeed, the absurdities of the play did in the music totally. After a second performance in the theater, *Rosamunde* never reappeared as a theatrical entity. Even the script of the play has been totally lost (we can only reconstruct the ludicrous plot from the extensive descriptions in the reviews).

But the music had already made its mark. Of the ten numbers Schubert composed for the play (the borrowed overture is not included in this accounting), four numbers—all vocal selections, including the alto Romance, a chorus of spirits for male voices, and two choruses (of shepherds and of hunters) for mixed voices—were published within three months as Opus 26, for which Schubert arranged the orchestral accompaniment for piano. About 1827 there appeared in print a four-hands piano arrangement identified as Schubert's "Overture to the drama *Rosamunde*." This, however, turned out to be not the overture played at the first performance, but rather that to Schubert's music for the "magic play" *Die Zauberharfe* ("*The Magic Harp*"), which had been performed at the Theater an der Wien in 1820. There has been no explanation why the overture should have been published with this title—the error occurred during Schubert's lifetime, so it was not the mistake of some posthumous editor of his works. It is possible, perhaps, that Schubert decided, on reflection, that the *Zauberharfe* overture was better suited to *Rosamunde* than the *Alfonso und Estrella* overture, but since there never seems to have been any question of reviving so total a theatrical flop, it is hardly likely that Schubert would have burdened his mind with so unpractical a question. For whatever reason, the overture to *Die Zauberharfe* is now performed everywhere as the *Rosamunde* overture, though it had no connection with the production, while the work that was actually performed that December night has migrated back to its original, and proper, position as the overture to one of Schubert's major operatic ventures.

The original play was in four acts, so that the incidental music required, at a minimum, an overture and three entr'actes. In addition, the play called for an extended ballet in the second act; a Romance for solo alto with orchestra and a chorus of spirits in the third act; and four musical numbers—a "shepherd's melody," two choruses, and a ballet—in the final act. The present selection of excerpts from Schubert's music for *Rosamunde* includes the two choruses from Act IV (for shepherds and for hunters) separated by the score's final section (Ballet Music II, a ballet sequence in G major whose delightful string of dance tunes reflects Schubert's bottomless well of melodic invention), then closes with the so-called *Rosamunde* overture (actually that for *Die Zauberharfe*). This begins with a powerful slow introduction in C minor, to

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FOSS *For Aaron*
MOZART String Quintet No. 5 in D, K.593

FEBRUARY 2, 2003

Paul Badura-Skoda, piano
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SCHUBERT Quintet in A for piano and strings, D.667, *Trout*

MARCH 30, 2003

Lucy Shelton, soprano
Program to include
DEAK *The Ugly Duckling* (Part I), for soprano and double bass
BRAHMS String Sextet No. 1 in B-flat, Op. 18

APRIL 27, 2003

Emanuel Ax, piano
MOZART Trio in E-flat for clarinet, viola, and piano, K.498, *Kegelstatt*
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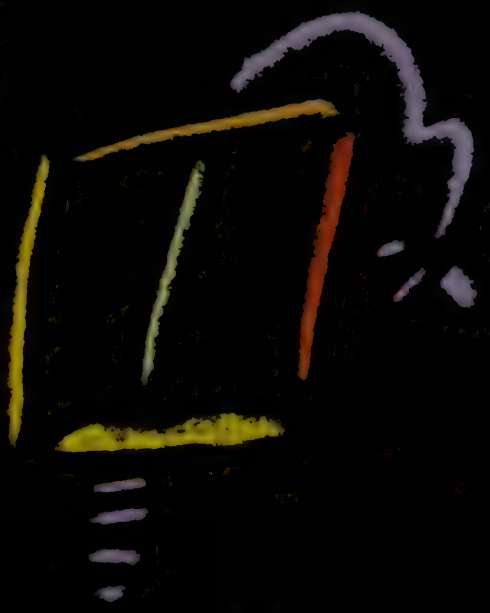

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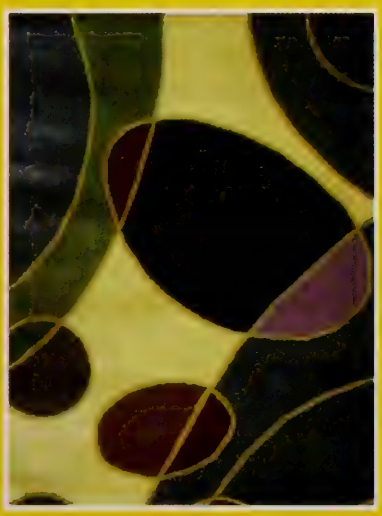

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the opening measures of which the trombones bring particular force. A gently lamenting melody in oboes and clarinets moves to the far reaches of the harmonic universe when the strings take it up in the key of G-flat. The increasing urgency of the return to the home dominant hints at a forthcoming dramatic confrontation—but Schubert undercuts all our expectations when the Allegro vivace takes off in C major with one of the jauntiest tunes ever composed. From here on the overture retains its more lighthearted, though energetic, mood.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

Jägerchor

Wie lebt sich's so fröhlich im Grünen,
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o sehet das Ziel uns'rer Strebens,
ein schlankes, ein flüchtiges Reh.
Getroffen bald sinkt es von Pfeile.
Doch Liebe verletzt dass sie heile,
nicht bebe, du schüchternes Reh,
die Liebe gibt Wonne für Weh.

Hunters' Chorus

What fun it is to live in the green,
in the green of the joyous hunt,
with the sun's rays shining,
to rejoice in hunting our prey.
We listen, and miss nothing,
we listen in the scented clover;
oh, see the goal of our striving,
a sleek, fleeing doe.
Soon it falls, struck by the arrow.
Yet love pains that it may heal;
don't tremble, you timid doe:
love brings bliss in place of pain.

Hirtenchor

Hier auf den Fluren, mit rosigen Wangen,
Hirtinnen eilet, zum Tanze herbei!
Lasst euch die Wonne des Frühlings umfangen,
Liebe und Freude sind ewiger Mai, eilet herbei.

Hier zu den Füssen, Holde dir, grüssen.
Herrscherin von Arkadien, wir dich.
Flöten, Schalmeien tönen, es freuen
deiner die Fluren, die blühenden sich.

Von Jubel erschallen die grünenden Hallen
der Höhen, die luftig, der Fluren, die duftig
erglänzen und strahlen in Liebe und Lust;
in schattigen Talen, da schweigen die Qualen
der liebenden Brust.
Sie strahlen in Liebe und Lust.

Shepherds' Chorus

Here on the meadows, with rosy cheeks,
hurry, shepherdesses, to the dance.
Rejoice in the delights of spring.
Love and joy are eternal May; hurry here.

Here at your feet, fair ones, we greet you.
Lady-lords of Arcadia, we rejoice in you.
Flutes and shawms resound; the meadows
themselves blossom and rejoice in you.

The green expanse echoes with joy
on the airy heights, the scented meadows,
shimmering, gleaming with love and delight.
In the shadowed valleys the cares
of the loving heart are silenced:
they shine with love and delight.

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Benjamin Britten
Cantata misericordium, Opus 69, for tenor, baritone, chorus, and orchestra
Ballad of Heroes, Opus 14, for tenor, chorus, and orchestra

Edward Benjamin Britten was born in Lowestoft, Suffolk, on the east coast of England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. The Cantata misericordium *was commissioned by the International Red Cross to celebrate the centenary of that organization. It was first performed in Geneva, Switzerland, on September 1, 1963, by Le Motet de Genève and the Orchestre de la Suisse Romande under the direction of Ernest Ansermet with soloists Peter Pears, tenor, and Dietrich Fischer-Dieskau, baritone. The composer led the first London performance on September 12, 1963, in the Royal Albert Hall. Eugene Ormandy led the Philadelphia Orchestra in the first American performance on February 26, 1965, with tenor Nicholas DiVirgilio, baritone McHenry Boatwright, and the Singing City Chorale. These are the first performances by the Boston Symphony Orchestra. The orchestra includes no wind instruments, the chorus and soloists being supported by a solo string quartet, piano, harp, timpani, and strings.*

Britten composed Ballad of Heroes *on a text by Randall Swingler and W.H. Auden in March 1939; it received its first performance on April 5, 1939, in the Queen's Hall, London, conducted by Constant Lambert. The first United States performance took place (with piano and organ in place of orchestra) on May 23, 1942, as part of the fourth annual Festival of Modern Music given by the Cathedral Choir of the First Congregational Church, Los Angeles. Arthur Leslie Jacobs conducted the Cathedral Choir with tenor Julian Lieban, pianist Ernestine Holmes, and organist Lewis Eldridge. The piece has had one previous Boston Symphony Orchestra performance: on July 19, 1997, at Tanglewood, led by James Conlon, with tenor John Aler and the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for tenor (or soprano) solo, mixed chorus, and an orchestra of three flutes (third optional, second doubling piccolo), two oboes (optional third oboe doubling English horn), two clarinets (optional E-flat clarinet), two bassoons (optional third, doubling contrabassoon), four horns, two trumpets, three trombones, tuba, timpani, percussion (xylophone, side drum, tenor drum, bass drum, whip, cymbal), harp, and strings, with three trumpets and a side drum off-stage.*

Cantata misericordium, Opus 69

The *Ballad of Heroes*, composed in 1939 (see below), was echoed in Britten's orchestral *Sinfonia da Requiem* (1939-40). This was also a powerful lament, completed the following year and structured in three similar movements, though without words. There is likewise a connection between the *Cantata misericordium* and the much better known *War Requiem*, composed for the dedication of the rebuilt Coventry Cathedral in 1961. Soon after the *War Requiem*'s first performance in May 1962, Britten was invited to compose a work to mark the centenary of the foundation of the Red Cross, an organization with which he was in real sympathy for its commitment to providing succor for the victims of war. The Red Cross was the idea of Henri Dunant, a Swiss who had witnessed appalling scenes of bloodshed at the battle of Solferino between the French and the Austrians in June 1859. He published a book that gave a shocking account of the distress of the wounded left to perish on the battlefield for lack of medical assistance. Based in Geneva, the organization was set up in 1863 with branches in many countries dedicated to mitigating the effects of war, and leading to the first Geneva Convention in 1864.

Britten chose to set a version of the parable of the Good Samaritan, using a Latin text

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to provide a message free from precisions of time or place (the effect of the Latin is similar to that in Stravinsky's *Oedipus Rex*, whose message was also meant to be timeless). It is also free of Christian or Jewish overtones. The text was written by Patrick Wilkinson, who held the office of Orator at Cambridge University. The baritone takes the part of the traveler and the tenor is the Samaritan, while both also act as commentators. A particular link with the *War Requiem* lay in the participation of Peter Pears and Dietrich Fischer-Dieskau in the first performance of the cantata (and in Britten's own recording of the work), for their dialogue in the *War Requiem* made an indelible impression on all who heard it. Here, in the cantata, the theme of compassion complements the message of reconciliation and forgiveness in the earlier work.

Britten's style is less easy to grasp than in his earlier music. The major work that appeared between the *War Requiem* and the *Cantata misericordium* was the Cello Symphony, a tough piece in an idiom that suggested that Britten was reaching into new areas of musical language. The cantata also displays a new tolerance for dissonance and chromaticism; yet it remains tonal, and the handling of line and texture is, as always in Britten, marvelously clear. The solo string quartet's imitative lines at the opening provide the basic shapes for the chorus's "*misericordes*," passing from one voice to another;

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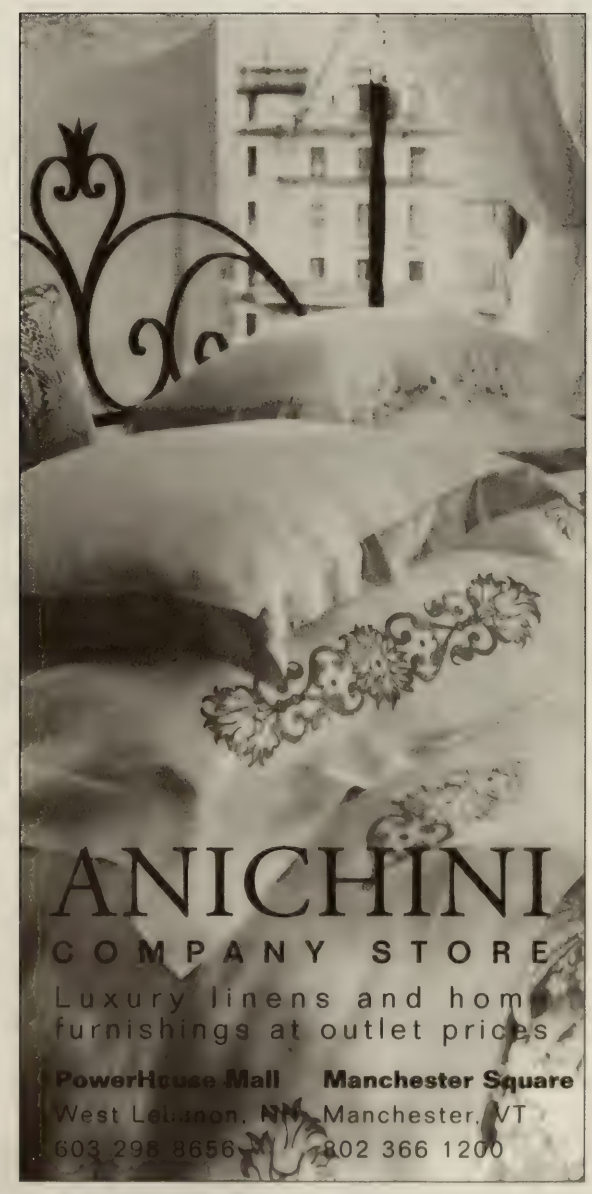

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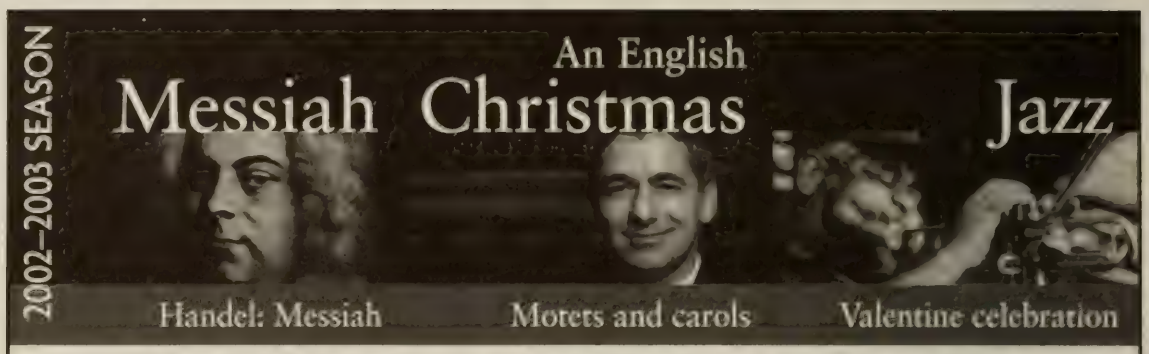

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it also serves to depict the passage of time between the episodes of the story, which is clearly enacted by soloists and chorus. There is no doubt that for Britten the most profound message comes at the end, when, beneath the tenor's soothing words "*Dormi nunc, amice*" (echoes of the *War Requiem*'s "Let us sleep now"), the chorus sings "When one mortal relieves another like this, charity springing from pain unites them."

A striking feature of the orchestration is Britten's constant coupling of the harp with a piano; also the persistent use of low-pitched timpani, threatening or rumbling or sometimes fierce.

BRITTEN, Cantata misericordium, Opus 69
Text by Patrick Wilkinson

CHORUS	
Beati misericordes.	Blessed are the merciful.
Beati qui dolore corporis afflictis succurunt.	Blessed are those who succour the inflicted in body.
Audite vocem Romani:	Hear the voice of a Roman:
TENOR	
'Deus est mortali iuvare mortalem.'	'For man to love man is God.'
CHORUS	
Audite vocem Iudaei:	Hear the voice of a Jew:
BARITONE	
'Proximum tuum, sicut te ipsum, ama.'	'Thou shalt love thy neighbor as thyself.'
TENOR AND BARITONE	
At proximus meus quis est?	But who is my neighbor?
CHORUS	
Iesu parabola iam nobis fiat fabula.	Let us enact now a parable of Jesus.

*

CHORUS	
En viator qui descendit ab Ierusalem in Iericho.	Behold a traveller going down from Jerusalem to Jericho.
TRAVELLER (Baritone)	
Ah quam longa est haec via, quam per deserta loca. Terret me solitudo, terret omnis rupes, omne arbustum. Insidias timeo. Heus, asine, propera, propera.	Ah how long this way is, how desolate the country! I am afraid of the solitude, of every rock, of every shrub. I fear an ambush. Hey, donkey, hurry, hurry.
CHORUS	
Cave, viator, cave! Latent istis in umbris latrones. Iam prodeunt, iam circumstant. Cave, viator, cave!	Beware, traveller, beware! Robbers are lurking in those shadows. Now they are coming forward, now they are surrounding you. Beware, traveller, beware!
TRAVELLER	
Qui estis homines? Cur me sic intuemini? Atat! Plaga! Atatae! Pugnis, fustibus vapulo. Iam spolior, nudor. Quo fugit asinus? Eheu relinquor humi prostratus, semivivus, solus, inops.	What men are you? Why do you look at me like that? Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and stripped! Where has my ass gone? Alas, I am left prostrate on the ground, half dead, alone, helpless.

Please turn the page quietly.

CHORUS

Ubi nunc latrones isti? Quam cito ex oculis elapsi sunt. Solitudo ubique, solitudo et silentium. Quis huic succurret in tanta vastitate?

Where have those robbers gone? How quickly they have vanished. Solitude everywhere, solitude and silence. Who will help this man in such a wilderness?

Passage of time: Orchestra

CHORUS

Bono nunc animo es, viator. Nam tibi appropinquat iter faciens qui habitu est sacerdos. Is certe sublevabit. Compella eum.

Be of good cheer, traveller: there is someone approaching along the road who by his dress is a priest. Surely he will rescue you. Hail him.

TRAVELLER

Subveni, ah subveni: ne patere me mori.

Help, oh help me: do not let me die.

CHORUS

Dure sacerdos, quid oculos avertis? Quid procul praeteris? Ut praeterit, ut abit ex oculis homo sacerrimus.

Hard-hearted priest, why do you look away, why do you pass by on the other side? See, he is passing by, he is vanishing from sight, the accursed holy man?

Passage of time: Orchestra

CHORUS

En alter in conspectum venit. Tolle rursus, abiecte, animos. Qui accedit est Levita. Is certe sublevabit.

Look, another is coming in sight. Raise your spirits, outcast, again. The man who is coming is a Levite. He surely will rescue you.

TRAVELLER

Fer opem, fer opem atrociter mihi vulnerato.

Give me aid, give me aid; I am terribly wounded.

CHORUS

O ferrea hominum corda! Hic quoque conspexit iacentem, praeteriit, acceleravit gradum. Timetne cadaveris ne tactu polluatur? I nunc, sacrosancte Levita, legis tuae praescriptiones inhumanas observa.

Oh the hard hearts of men! This one too saw him lying there, passed by and hastened his pace. Is he afraid of being polluted by touching a corpse? Go on, sacrosanct Levite, observe the inhuman prescriptions of your law.

Passage of time: Orchestra

CHORUS

Ecce, tertius apparet – sed languescit spes ausilii: nam propior videtur esse contemptus Samaritanus. Quid interest Samaritani Iudaei negotia suscipere molesta?

See now, a third is approaching – but hope of relief is fading: for from near he is seen to be only a despised Samaritan. What interest has a Samaritan in taking up the troublesome affairs of a Jew?

TRAVELLER

Miserere mei, hospes, afflicti.

Pity me, stranger, pity me: I am suffering.

SAMARITAN (Tenor)

Ah, di boni! Quid audio? Quid ante pedes iam video? Iacet hic nescioquis immania passus. Age, primum haec vulnera adligem. Ubi mihi vinum? Ubi oleum? Sursum, iam sursum imponam te in tergum iumenti mei.

Ah, good gods! What do I hear? What do I see before my feet? Here lies someone who has been horribly treated. Come, first let me bind up these wounds. Where is my wine, my oil? Up, now I will lift you up on to the back of my beast.

CHORUS

Vincit, ecce, vincit tandem misericordia. Hic pedes ipse comitatur eum in deversorium.

Triumph! Mercy is triumphing at last. This man is accompanying him to an inn himself on foot.

SAMARITAN

Ohe, caupo, siquid audis: aperi portam. Viatorem adfero a latronibus spoliatum.

Ho, innkeeper, do you hear? Open the door, I have with me a traveller who has been stripped by robbers.

Aperi, quaeso... Benigne. Para nobis cenam, caupo, para cubiculum, amabo. Mihi cras abeundum erit. Cura hunc dum convalescat. Dabo tibi duos denarios.

Open, please... Thank you. Prepare us supper, innkeeper, and a room, please. Tomorrow I shall have to go on. Look after this man till he gets better. I will give you two denarii.

TRAVELLER

Iam rursus reviseco. Iam spes in animum redit. Optime hospitum, quis es? Unde es gentium? Salvus quomodo tibi gratias referam dignas?

I am coming back to life again. Hope is reviving in me. Best of strangers, who are you? From what people do you come? I am saved, and how can I thank you worthily?

SAMARITAN

Quis sim, unde sim gentium, parce quaerere. Dormi nunc, amice, dormi: iniuriarum obliviscere.

Who I am, and what my people, ask no more. Sleep now, my friend, sleep: forget your injuries.

*

CHORUS

Mitis huius adiutoris qui servavit saucium
Proximumque sibi duxit hospitem incognitum,
O si similes existant ubicumque gentium!

Oh that men like this gentle helper, who saved a wounded man and treated as his neighbor an unknown stranger, may be found all over the world.

Morbus gliscit, Mars incedit, fames alte superat:
Sed mortales, alter quando alterum sic sublevat,
E dolore procreata caritas consociat.

Disease is spreading, war is stalking, famine reigns far and wide. But when one mortal relieves another like this, charity springing from pain unites them.

TENOR AND BARITONE

Quis sit proximus tuus iam scis.

Who your neighbour is, you now know.

CHORUS

Vade et tu fac similiter.

Go and do likewise.

You're going to call me from where?

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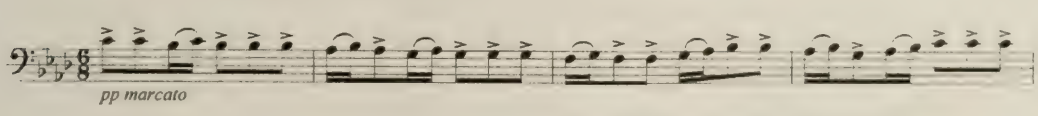
Ballad of Heroes, Opus 14

The theme of pity runs like a thread through Britten's work, taking many forms. A compassion for the suffering of fellow human beings, a sympathy for the predicament of the outcast and persecuted, a hatred of cruelty to animals, a bitter despair over the miseries of war—these themes are to be found in nearly all his dramatic and vocal works. He was a shy man who could not easily find a comfortable niche within the British establishment that so admired his brilliant gifts. His principles often led him into conflict with powerful social and political forces, yet he had not a belligerent bone in his body and was forced to retreat physically and mentally from public debate, most frequently to the desolate Suffolk coast where he made his home. As conductor and pianist, especially in partnership with the tenor Peter Pears, he had a prominent international career, but as a composer he was a private man whose feelings spilled out into music of astonishing technical polish and aural imagination.

In the 1930s Britten was close to the left-wing circles so fashionable with British intellectuals. He provided music for a host of plays, films, and poems with committed socialist leanings. He did not join the International Brigade that fought in the Spanish Civil War, but many of his friends did. He was particularly close to the poet W. H. Auden, who left for Spain in January 1937. Britten had tried to dissuade him from going on the grounds that "what the Spanish Gov. might gain by his joining is nothing compared with the world's gain by his continuing to write; but no one can make W.H.A. change his mind." Britten no doubt felt that he too had important work to do at home. Before he left, Auden wrote out two of his poems, "It's farewell to the drawing room's civilised cry" and "Lay your sleeping head, my love" on copies of Britten's scores, one of them being *Our Hunting Fathers*, a setting of an Auden tirade against hunting that Britten had recently composed.

Auden soon returned unharmed, and two years later a "Festival of Music for the People" was planned to commemorate those members of the British Battalion who had died in Spain. Britten composed the *Ballad of Heroes* at speed in time for the performance on April 5, 1939, joining poems by Auden and the much more obscure left-wing poet Randall Swingler, editor of the *Left Review*. One of the Auden poems was "It's farewell to the drawing room's civilised cry" with its close association with the Spanish conflict.

The work is structured in three continuous movements, with a prominent motive that occurs throughout. This has the sideways crawling motion of plainchant and an insistent rhythm that particularly matches the funereal tone of the opening section:



Before this heavy pulse begins, three distant trumpets sound echoes of war, borrowing a grinding dissonance from the climax of Gustav Holst's "Mars, the Bringer of War" (in Holst's *The Planets*). The chorus intones Swingler's first poem on a unison C with some solemnity, building to a climax where, at "They were men who hated death and loved life," the C is replaced by a huge G-flat for full orchestra and chorus before subsiding to the sound of distant trumpets once again.

The Scherzo (Dance of Death) shows us why Britten was regarded as a brilliant writer

for orchestra; "too brilliant" was a recurrent refrain from the critics. A transformation of the main motive into a swift unison figure in the strings accompanies the choral tenors in the opening lines of Auden's poem. This grows to a heavy climax, a return of the breathless scherzo music and some fading goodbyes.

From here the music moves directly into the Recitative and Choral. The tenor sings in recitative, giving Swingler's second poem in expressive declamation with brass support. Behind him the chorus sing Auden's "Europe lies in the dark" in block harmony. This movement too rises to a broad climax for "Pardon them their mistakes," and again Britten provides a superbly controlled diminuendo and a moving cadence into the Epilogue. This is an abbreviated reprise of the opening funeral march, and the last sounds come from trumpets now more distant than before.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

BRITTEN, Ballad of Heroes, Opus 14
Words by Randall Swingler and W.H. Auden

I. Funeral March

You who stand at your doors, wiping hands on aprons,
You who lean at the corner, saying: "we have done our best,"
You who shrug your shoulders and you who smile
To conceal your life's despair and its evil taste,
To you we speak, you numberless Englishmen,
To remind you of the greatness still among you,
Created by these men who go from your towns
To fight for peace, for liberty, and for you.
They were men who hated death and loved life,
Who were afraid, and fought against their fear,
Men who wished to create and not to destroy,
But knew the time must come to destroy the destroyer,
For they have restored your power and pride,
Your life is yours, for which they died.

—Randall Swingler

II. Scherzo (Dance of Death)

It's farewell to the drawing-room's civilised cry,
The professor's sensible whereto and why,
The frock-coated diplomat's social aplomb,
Now matters are settled with gas and bomb.

The works for two pianos, the brilliant stories
Of reasonable giants and remarkable fairies,
The pictures, the ointments, the frangible wares,
And the branches of olive are stored upstairs.

For the Devil has taken parole and arisen,
He has dynamited his way out of prison,
Out of the well where his Papa throws
The rebel angel, the outcast rose.

The behaving of man is a world of horror,
A sedentary Sodom and slick Gomorrah;
I must take charge of the liquid fire
And storm the cities of human desire.

For it's order and trumpet and anger and drum
And power and glory command you to come.

The fishes are silent deep in the sea,
The skies are lit up like a Christmas tree,
The star in the west shoots its warning cry,
"Mankind is alive but Mankind must die."

So good-bye to the house with its wallpaper red,
Good-bye to the sheets on the warm double bed,
Good-bye to the beautiful birds on the wall,
It's good-bye, dear heart, good-bye to you all.

—*W.H. Auden*

III. Recitative and Choral

Still though the scene of possible Summer recedes,
And the guns can be heard across the hills
Like waves at night: though crawling suburbs fill
Their valleys with the stench of idleness like rotting weeds,
And desire unacted breeds its pestilence;
Yet still below the soot the roots are sure,
And beyond the guns there is another murmur,
Like pigeons flying unnoticed over continents
With secret messages of peace: at the centre
Of the wheeling conflict the heart is calmer,
The promise nearer than ever it came before.

—*Randall Swingler*

Europe lies in the dark
City and flood and tree;
Thousands have worked and work
To master necessity.

To build a city where
The will of love is done
And brought to its full flower
The dignity of man.

Pardon them their mistakes,
The impatience and wavering will.
They suffer for our sakes,
Honour, honour them all.

Dry their imperfect dust,
The wind blows it back and forth.
They die to make men just
And worthy of the earth.

—*W.H. Auden*

Epilogue (Funeral March)

To you we speak, you numberless Englishmen,
To remind you of the greatness still among you,
Created by these men who go from your towns
To fight for peace, for liberty, and for you.

—*Randall Swingler*

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Franz Schubert
Symphony No. 4 in C minor, D.417, *Tragic*

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. His Symphony No. 4 was completed by April 27, 1816, and probably had its first performance that year in Vienna under Otto Hatwig, with an amateur orchestra that had developed from the Schubert family string quartet. The subtitle "Tragic" is Schubert's own and was added at a later date. The first documented public performance was given at Leipzig on November 19, 1849, with August Ferdinand Riccius conducting. Theodore Thomas gave the first American performance of the Andante only at the Boston Music Hall on December 23, 1871, and programmed it also at New York's Steinway Hall and the Academy of Music in Philadelphia in January 1872. The first American performance of the entire work was given by Ernst Perabo and Benjamin J. Lang in a four-hand piano arrangement in Wesleyan Hall in Boston on February 2, 1872. The first documented orchestral performance of the complete work in America was given by Eugene Luening with the Musical Society at the Academy of Music in Milwaukee on February 2, 1897. Georg Henschel and Wilhelm Gericke led Boston Symphony performances of the Andante only in March 1884 (Henschel), January 1885 (Gericke), and February 1888 (Gericke again). The complete score was introduced to Boston Symphony audiences by Pierre Monteux in April 1921, subsequent performances being given by Serge Koussevitzky, Charles Munch, Thomas Schippers, Richard Burgin, Carlo Maria Giulini, Andrew Davis (the most recent Tanglewood performance, on July 19, 1981), Sir Colin Davis, Franz Welser-Möst, and Federico Cortese (the most recent subscription performances, in October/November 2001). The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

After the *Unfinished* and the *Great* C major, the Fourth and Fifth of Schubert's symphonies are the ones most often played, but even then not all that often. Schubert's first three youthful and energetic symphonies—the First composed while he was a student, the Second and Third during his years of schoolmastering—are infrequently heard, while the appealingly inventive Sixth remains something of a rarity on concert programs.

Schubert's Fourth Symphony, the *Tragic*, was completed in April 1816, the same month that he unsuccessfully applied for the post of music master at a training school in Laibach (Ljubljana). As a child, his strong and most natural inclinations had always been toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist, and their father played cello. Like his brothers, Schubert was sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the Stadtkonvikt, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of Hofkapellmeister Antonio Salieri (best-known today, courtesy playwright Peter Schaffer, for his alleged rivalry with Mozart and for the unfounded story that his poisoning of Mozart caused the latter's early death). There, too, he played in the school orchestra as first

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violinist and was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, Beethoven's First and Second symphonies, overtures, and other works. It was this orchestra that played Schubert's First Symphony, which he completed in October 1813.

1813 was also Schubert's last year at the Stadtkonvikt. His voice had broken the previous summer, ending his time as a chorister, and he left there that November, turning down a fellowship, perhaps over a disciplinary matter. Now he was at a crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time Schubert managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which he successfully conducted himself at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig*. (The song *Gretchen am Spinnrade*, which supposedly elicited from Salieri the comment that Schubert was a genius who could do anything, was written on October 19 the year before, when he was just sixteen.) Despite this, the break from schoolmastering came only several years later, after attachments with friends like Josef von Spaun, eight years Schubert's senior, who had helped organize the Stadtkonvikt orchestra, and who provided the needy Schubert with

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much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

In the slow introduction to his first three symphonies, Schubert had already demonstrated the ear for orchestral color that is immediately apparent in the opening measures of the *Tragic* Symphony, where a unison C for full orchestra gives way to a somber passage for strings, with emotional heightening provided by the addition of woodwinds. This is Schubert's first symphony in the minor mode—a hint, perhaps, as to the origin of its subtitle—and it may be viewed as something of a study in mood and color, as well as exemplifying a new approach on the composer's part to symphonic weight, a concern to be taken up again with considerably broadened perspective in his Sixth Symphony of 1817-18. (The intervening Fifth Symphony, Schubert's only symphony besides the *Unfinished* to lack a slow introduction, and also his most lightly scored, is marked primarily by lightness, grace, and economy of means.)

The Stadtkonvikt, where Schubert was a boarding student from October 1808 to September 1813

The dark chromaticism, sighing woodwinds, portentous drumstrokes, and dramatic breadth of the Fourth Symphony's introduction give way to an Allegro that is driving and grim in its first theme, clearly suggesting Haydnesque *Sturm und Drang*. The second theme is more lyric, but melancholy despite its major-mode leanings. The joyful exuberance with which the exposition closes comes as something of a surprise and serves to anticipate the C major close of the movement as a whole.

The first statement of the Andante's main theme, in A-flat major (reflecting Schubert's inclination for key areas a third or sixth away from home base, A-flat being the sixth degree, or submediant, of the symphony's home C minor scale), is made poignant by the presence of the solo oboe. The contrasting material of this movement, first forceful and then wistful, is presented against a background of restlessly pulsating strings. The third movement contrasts a jagged, downward-thrusting, minor-mode minuet against a major-mode Trio of rising lines and a more legato, folklike character.

In his finale Schubert is successfully able to combine drama, grace, pathos, melancholy, good humor (in the rollicking second theme), and even grandeur (in the fanfare-like material that closes both exposition and recapitulation) with the relaxation over long musical stretches—again through use of third- and sixth-related key areas—that represents a hallmark of Schubert's style in so many of his works. The symphony ends in unbridled, if chromatically colored, C major, on a threefold repetition of the same unison note with which it began.

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Important additions to the Schubert bibliography in recent years include a major biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California); *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback), and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). *The life of Schubert* by Christopher Howard Gibbs is in the useful series "Musical lives" (Cambridge paperback). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Brown also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Reed is also the author of *Schubert* in the Master Musicians series (Schirmer), which replaced the older volume by Arthur Hutchings in that series (Littlefield paperback). The Schubert article by Brown and Eric Sams from The New Grove Dictionary of Music and Musicians (1980) was reprinted as *The New Grove Schubert* (Norton paperback). The Schubert article in the recently revised Grove (2001) is by Robert Winter (the work-list by Brown and Sams remains). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (available most recently in an Oxford University Press reprint) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.)

Schubert's incidental music for *Rosamunde* has been recorded by Claudio Abbado with the Chamber Orchestra of Europe and Ernst Senff Chorus with soloist Anne Sofie von Otter (Deutsche Grammophon); an older recording has Willi Boskovsky leading the Dresden State Opera Orchestra and Leipzig Radio Chorus with Ileana Cotrubas (Berlin Classics). Available recordings of Schubert's Symphony No. 4 include Roy Goodman's on period instruments with the Hanover Band (Nimbus), Nikolaus Harnoncourt's with the Concertgebouw Orchestra of Amsterdam (Teldec), Wolfgang Sawallisch's with the Dresden Staatskapelle (Philips), Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon), and Igor Markevitch's also with the Berlin Philharmonic (Deutsche Grammophon "Originals"). Claudio Abbado's complete set of Schubert symphonies with the Chamber Orchestra of Europe (Deutsche Grammophon) and Neville Marriner's with

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the Academy of St. Martin in the Fields (Philips, also including completions of the *Unfinished* Symphony and of several late sketches left by the composer) are no longer listed.

A good place to start reading about Benjamin Britten is Michael Kennedy's *Britten* in the Master Musicians series (Oxford University paperback). The most complete recent biographical account of the composer's life is Humphrey Carpenter's *Benjamin Britten* (Scribners). Michael Oliver's *Benjamin Britten* in the series "20th-Century Composers" is a nicely detailed biography with plenty of illustrations (Phaidon paperback). Peter Evans's *The Music of Benjamin Britten*, a thorough study of the composer's music, was revised for a 1996 paperback edition (Clarendon Press). *Letters From a Life: Selected Letters and Diaries of Benjamin Britten* is a 1400-page compilation edited by Donald Mitchell and Philip Reed (University of California). *The Cambridge Companion to Benjamin Britten*, edited by Mervyn Cook, is a useful volume in the Cambridge Companion to Music series (Cambridge University paperback). *Britten's Musical Language* by Philip Rupprecht, which concentrates mainly on the composer's larger works, is a noteworthy recent addition to the Britten bibliography (Cambridge University Press). *The Britten Companion*, edited by Christopher Palmer, dating from the mid-1980s, is another useful compendium (Cambridge). Out of print but well worth seeking is the indispensable photographic survey *Benjamin Britten: Pictures From a Life, 1913-1976*, by Donald Mitchell and John Evans (Scribners).

Britten himself recorded his *Cantata misericordium* when it was new, with the London Symphony Orchestra, London Symphony Chorus, and the original soloists, tenor Peter Pears and baritone Dietrich Fischer-Dieskau (Decca, reissued in England in a two-disc collection of Britten "Rarities," which may or—more likely—may not have found its way to this side of the Atlantic). A more recent recording has soloists John Mark Ainsley and Stephen Varcoe with Richard Hickox leading the City of London Sinfonia and the Britten Singers (Chandos). The *Ballad of Heroes* has been recorded by Simon Rattle with tenor Robert Tear and the City of Birmingham Symphony Orchestra and Choir (on the disc "Rattle Conducts Britten," part of EMI's "British Composers" series) and by Richard Hickox with tenor Martyn Hill, the London Symphony Orchestra, and the St. Paul's Cathedral Choir (Chandos, as a filler to Hickox's recording of Britten's *War Requiem*).

—Marc Mandel

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James Conlon

James Conlon has conducted a broad range of operatic, symphonic, and choral repertoire in virtually every music capital in the United States, Europe, and Japan. Since 1995 Mr. Conlon has served as principal conductor of the Paris National Opera. In July 2002 he concluded his thirteen-year tenure as general music director of the City of Cologne, Germany. He was simultaneously principal conductor of the Gürzenich Orchestra-Cologne Philharmonic and, from 1989 to 1996, chief conductor of the Cologne Opera. He has also served as music director of the Cincinnati May Festival, America's oldest choral festival, since 1979. From 1983 to 1991 he was music director of the Rotterdam Philharmonic. Mr. Conlon made his New York Philharmonic debut in 1974 and has since appeared with virtually every major North American and European orchestra. Associated for more than twenty-five years with the Metropolitan Opera, where he made his debut in 1976, Mr. Conlon has led more than 200 performances with that company. He has also appeared with such leading opera companies as La Scala, the Royal Opera at Covent Garden, Lyric Opera of Chicago, and the Maggio Musicale Fiorentino. In addition to his BSO appearance, this season in the United States Mr. Conlon leads a three-concert series in New York, including a Carnegie Hall performance devoted to composers whose lives were affected by the Holocaust. He will also conduct the Minnesota Orchestra, lead Poulenc's *Dialogues des Carmélites* at the Met, conduct the Minnesota Orchestra in Mahler's Symphony No. 8, and return to the Cincinnati May Festival for the twenty-fourth consecutive year. At the Paris Opera he conducts *Boris Godunov*, *Falstaff*, *Parsifal*, *Les Vêpres siciliennes*, and the world premiere of Pascal Dusapin's *Perelá, l'Homme de Fumées*. He also leads the annual symphonic series with the Paris Opera Orchestra and appears as guest conductor with the Bayerische Rundfunk, European Union Youth Orchestra, Cologne Philharmonic, and the Orchestra of the Maggio Musicale Fiorentino. Since the beginning of his tenure with the Paris Opera, Mr. Conlon has conducted twenty-five operas, seventeen of them as new productions, with a total thus far of more than 300 operatic and symphonic performances. Among the highlights of the past seven years are four Wagner operas (*Tristan*, *Parsifal*, *Lohengrin*, *Der fliegender Holländer*), six Verdi operas (*Falstaff*, *Don Carlo*, *La traviata*, *Rigoletto*, *Nabucco*, *Macbeth*), and highly praised new productions of Debussy's *Pelléas et Mélisande* and Britten's *Peter Grimes*. He led the French premiere of Zemlinsky's *Der Zwerg*, the first Parisian production of Dvořák's *Rusalka*, and the Paris

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Opera's first performance of Mussorgsky's *Khovanshchina* in seventy-five years. Mr. Conlon has recorded extensively for EMI, Erato, Capriccio, and Sony Classical. Among his most recent television appearances was "The Cliburn: Adventures in Great Music," a documentary on the eleventh Van Cliburn International Piano Competition. This October PBS began airing "Concerto," six half-hour shows hosted by Mr. Conlon about the six finalists of the 2001 Cliburn Competition. In 1999, Mr. Conlon received the Zemlinsky Prize, awarded only once before, for his efforts in bringing the composer's music to international attention. He was named an Officier de L'Ordre des Arts et des Lettres by the French government in 1996 and in September 2002 received France's highest distinction—the Légion d'Honneur—from the President of the French Republic, M. Jacques Chirac. A native of New York, James Conlon is a graduate and former faculty member of the Juilliard School of Music. He made his professional debut in 1971 conducting *Boris Godunov* at the Spoleto Festival, and his New York debut the following year while still a student, leading a Juilliard production of *La bohème* on the recommendation of Maria Callas. Mr. Conlon made his Boston Symphony debut in January 1981 and has appeared annually with the orchestra since 1993, including appearances both at Symphony Hall and at Tanglewood, where he also works regularly with the Tanglewood Music Center Orchestra.

John Aler

Acclaimed American lyric tenor John Aler performs frequently with such orchestras as the New York Philharmonic, Los Angeles Philharmonic, the Cleveland and Philadelphia orchestras, the Boston and Chicago symphony orchestras, the San Francisco Symphony, Berlin Philharmonic, Leipzig Gewandhaus, Orchestre National de France, London Sinfonietta, and the BBC Symphony, among others, with such conductors as Barenboim, Boulez, Dutoit, Masur, Mehta, Norrington, Ozawa, Rattle, Salonen, Slatkin, and Zinman. He has performed with most of the major companies and opera houses in Europe, including Covent Garden, Deutsche Oper Berlin, Vienna, Munich, Salzburg, Hamburg, Geneva, Madrid, Lyon, and Brussels, as well as with New York City Opera and the companies of Baltimore, St. Louis, Santa Fe, and Washington. Mr. Aler began his 2002-03 season as Tamino in *The Magic Flute*, marking the opening of Puerto Rico Opera's twentieth season. He appears with the Zurich Tonhalle in Dvořák's *Stabat Mater* under Claus Peter Flor, with the Kalamazoo Symphony in Elgar's *Dream of Gerontius*, and with the Memphis Symphony in Beethoven's Ninth Symphony. He also sings Beethoven's Ninth Symphony and Britten's *War Requiem* at Lehigh University and gives several solo recitals in the United States. Mr. Aler's 2001-02 season included performances and a Delos recording of Dvořák's *The Spectre's Bride* with the New Jersey Symphony under Zdenek

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Christopher Maltman

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, baritone Christopher Maltman makes his Boston Symphony Orchestra debut with this week's performances of Britten's *Cantata misericordium*. Mr. Maltman read biochemistry at Warwick University and studied singing at the Royal Academy of Music. Recent concert engagements have included Britten's *War Requiem* with John Eliot Gardiner and the London Philharmonic, the world premiere of Thomas Adès's *Brahms* with Christoph von Dohnányi and the Philharmonia Orchestra, John Adams's *The Wound Dresser* with the composer conducting the BBC Symphony Orchestra, Mendelssohn's *St. Paul* with Kurt Masur and the New York Philharmonic, Mahler's *Songs of a Wayfarer* with Sir Roger Norrington conducting the Orchestra of the Age of Enlightenment, Bach cantatas with Nikolaus Harnoncourt and the Concentus Musicus Vienna, and Strauss's *Ariadne auf Naxos* with the London Symphony Orchestra under Sir Simon Rattle. This season his concert engagements include Mendelssohn's *Die erste Walpurgisnacht* with the Dresden Staatskapelle and Gardiner, Berlioz's *L'Enfance du Christ* with the Südwestrundfunk Orchester and Norrington, Mahler's *Kindertotenlieder* with the Scottish Chamber Orchestra and Thierry Fischer, and Bach's *St. Matthew* Passion with the London Philharmonic and Masur. Opera engagements have included Dandini in *La Cenerentola* at La Monnaie in Brussels, Figaro in *The Barber of Seville* at the Deutsche Staatsoper, Ned Keene in *Peter Grimes* and Sid in *Albert Herring* at the Glyndebourne Festival, Valentin in *Faust* at the Bayerische Staatsoper, and the title role of *Billy Budd* at Welsh National Opera and Seattle Opera. At English National Opera he has sung Figaro in *The Barber of Seville*, Guglielmo in *Così fan tutte*, and Tarquinius in a new production of Britten's *The Rape of Lucretia* presented in collaboration with the Aldeburgh Festival and recorded for television by the BBC. Future engagements include Tarquinius at the Bayerische Staatsoper, Figaro in *The Marriage of Figaro* and Papageno in *The Magic Flute* at the Glyndebourne Festival, and *Thérèse Raquin* at San Diego Opera. In 2004 he makes his debut at the Royal Opera House, Covent Garden, as Guglielmo in *Così fan tutte*. Mr. Maltman has appeared in recital at the Edinburgh, Brighton, Bath, Buxton, Lichfield, City of London, Harrogate, Arundel, and

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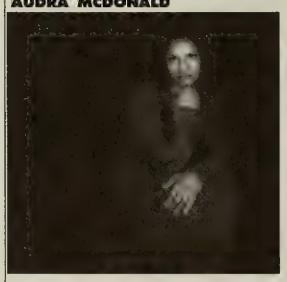

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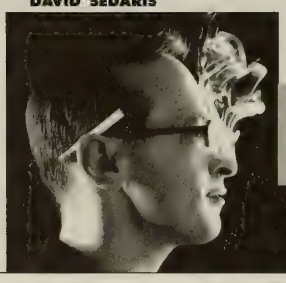

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Cheltenham festivals, at Vienna's Konzerthaus, the Châtelet in Paris, the Concertgebouw in Amsterdam, Salzburg's Mozarteum, the Palais des Beaux-Arts in Brussels, and at New York's Carnegie Hall and Lincoln Center. He is a regular guest artist at the Wigmore Hall and the Schubertiade Festival. Mr. Maltman's recordings include Vaughan Williams's *Serenade to Music* for Decca; Warlock, Holst, and Somervell songs for Collins Classics, and Ireland songs, English orchestral songs, and Schumann's *Dichterliebe* for Hyperion. He also took part in Deutsche Grammophon's Beethoven Folk Song project. Later this season he will record Schumann's *Liederkreis* with pianist Graham Johnson for Hyperion.

Tanglewood Festival Chorus
John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. In the summer of 2001, besides their performances with the Boston Symphony Orchestra and their annual Friday-evening Prelude Concert at Tanglewood, members of the chorus performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic both at Tanglewood and at the Mann Music Center in Philadelphia, and sang music of Stravinsky and Ravel with Bernard Haitink and the Boston Symphony during the orchestra's tour of European music festivals. Also during that tour—the TFC's first in Europe—the chorus performed an *a cappella* concert of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. This past summer, twelve members of the chorus participated in a Saito Kinen Festival production led by Seiji Ozawa of Benjamin Britten's *Peter Grimes* in Japan. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States when Seiji Ozawa led the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. In December 1994 the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan, the chorus's first performance overseas. Co-sponsored by the Tanglewood Music Center and Boston University, originally formed for performances at the BSO's summer home, and made up of members who donate their services, the Tanglewood Festival Chorus is the official chorus of the Boston Symphony Orchestra year-round, performing in Boston, New York, and at Tanglewood. The group has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Mahler's Second, Third, and Eighth symphonies, Strauss's *Elektra*,

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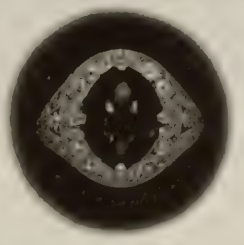

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Schoenberg's *Gurrelieder*, and Bartók's *The Miraculous Mandarin*, on Philips; Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's *Pique Dame*, on RCA Victor Red Seal. Also for Philips, with the BSO under Bernard Haitink's direction, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie*. They can also be heard on the RCA Victor discs "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra, as well as on two Christmas albums—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor

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Sarah J. Bartolome
Michele M. Bergonzi
Christina J. Bonati
Jenifer Lynn Cameron
Catherine C. Cave
Sarah Dorfman Daniello
Shauna Fallihee
Maura Finn
Stefanie J. Gallegos
Meghan Joyce
Nancy Kurtz
Barbara Levy
Marlene Luciano-Kerr
Claire McCarthy
Laura Mennill
Renee Dawn Morris
Kimberly Pearson
Melanie W. Salisbury
Johanna Schlegel
Joan P. Sherman
Gwendolyn Williams

Mezzo-sopranos
Ethel Crawford
Liahona Crompton
Diane Droste
Dorrie Freedman
Irene Gilbride
Alida Griffith
Gale Livingston
Petra Pacaric
Barbara M. Puder
Suzanne Schwing
Rachel Shetler
Linda Kay Smith
Julie Steinhilber
Ingrid Ulbrich
Cindy Vredeveld
Marguerite Weidknecht
Stephannie Workman

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Brian Anderson
John C. Barr
David P. Bergers
Stephen Chrzan
Rick Costantino
Andrew Crain
Keith Erskine
J. Stephen Groff
Mark H. Haddad
John W. Hickman
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Thom Kenney
Henry Lussier
John Vincent MacInnis
Mark Mulligan
Dwight Porter
Martin Thomson
Kurt Walker

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Daniel E. Brooks
Clinton D. Campbell
Paulo C. Carminati
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Youngmoo Kim
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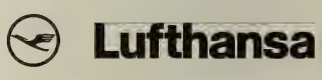

The Terezín Chamber Music Foundation is an interfaith nonprofit organization dedicated to assuring the permanence of the music of composers who perished in the Holocaust. As a memorial to these artists and their creative spirit, the Foundation devotes itself to concerts, lectures, research and education to promote tolerance and understanding.

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Walter Piston (1894-1976), who endowed the Principal Flute chair with a bequest, was a Pulitzer Prize-winning composer and noted musician. The Walter Piston Society was established in his name to honor those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops.

During the 2001-2002 season, members of the Walter Piston Society gave more than $5 million to the endowment and operating budget through life-income gifts and bequests.

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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community outreach initiatives statewide to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season and also fund special projects, concert programs, capital needs, and the BSO archives. Endowment gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of $500 or more to the BSO between September 1, 2001, and August 31, 2002.

For more information, contact Gerrit Petersen, Director of Foundation Support, at (617) 638-9462.

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Continued on page 63

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(See BSO Notes on page 6 for more information)

Education and Community Programs

The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, made between September 1, 2001, and August 31, 2002.

For more information, contact Judi Cantor, Director of Individual and Planned Giving, at (617) 638-9269.

Continued on page 67

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NEXT PROGRAM. . .

Thursday, November 21, at 8
Friday, November 22, at 1:30
Saturday, November 23, at 8

Pre-Concert Talks by Robert Kirzinger, BSO Publications Associate

CHRISTOPH VON DOHNÁNYI conducting

ADÈS — *Asyla* for large orchestra, Opus 17 (1997)

I. ♩ = 76
II. ♩ = 58-62
III. ♩ = 65. *Ecstasio*
IV. Quasi leggiero ♩ = 52

SCHUMANN — Symphony No. 4 in D minor, Opus 120

Ziemlich langsam [Rather slow] – Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
Langsam – Lebhaft – Schneller [Faster] – Presto

INTERMISSION

DVOŘÁK — Symphony No. 9 in E minor, Opus 95, *From the New World*

Adagio – Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

Next week, former Cleveland Orchestra music director Christoph von Dohnányi makes a welcome return to the Boston Symphony Orchestra, for his first BSO appearances since February 1989. The young British composer Thomas Adès won the 2000 Grawemeyer Award, one of classical music's most prestigious prizes, for his symphony-like *Asyla*, a brilliantly orchestrated, high-energy work with shades of both Benjamin Britten and modern popular dance music. Schumann's Fourth—actually the composer's second symphony to be completed—was not well received at its 1841 premiere, so the composer withdrew it for revision, only unveiling the new version a decade later. Dvořák wrote his Ninth Symphony—one of the genre's most popular works—while living and teaching in the United States in 1893. Hence its familiar subtitle, "*From the New World*."

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Sunday, November 17, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS

STRAVINSKY	Octet for Winds
FOSS	*For Aaron*
MOZART	String Quintet in D, K.593

Thursday 'A'—November 21, 8-10:10
Friday 'B'—November 22, 1:30-3:40
Saturday 'B'—November 23, 8-10:10

CHRISTOPH VON DOHNÁNYI conducting

ADÈS	*Asyla*
SCHUMANN	Symphony No. 4
DVOŘÁK	Symphony No. 9, *From the New World*

Friday 'A'—November 29, 1:30-3:40
Saturday 'A'—November 30, 8-10:10
Tuesday 'C'—December 3, 8-10:10

MAREK JANOWSKI conducting
RUXANDRA DONOSE, mezzo-soprano (Hänsel)
RUTH ZIESAK, soprano (Gretel)
NADINE SECUNDE, soprano (Gertrude)
BERND WEIKL, baritone (Peter)
AGNES BALTSA, mezzo-soprano (Witch)
MARIA KANYOVA, soprano (Sandman/ Dew Fairy)
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, director

HUMPERDINCK *Hänsel und Gretel* (concert performance; in German with supertitles)

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Thursday, December 5, at 9:30 a.m. (Open Rehearsal)
Thursday 'C'—December 5, 8-9:50
Friday 'B'—December 6, 1:30-3:20
Saturday 'A'—December 7, 8-9:50

MAREK JANOWSKI conducting
ZOLTÁN KOCSIS, piano

BARTÓK	Piano Concerto No. 2
STRAUSS	*An Alpine Symphony*

Thursday 'A'—January 9, 8-10:05
Friday 'A'—January 10, 1:30-3:35
Saturday 'A'—January 11, 8-10:05

JAMES LEVINE conducting
ROBERT TAUB, piano

SESSIONS	Concerto for Piano and Orchestra
HARBISON	Symphony No. 3
BRAHMS	Symphony No. 1

Thursday 'C'—January 16, 8-9:50
Friday Evening—January 17, 8-9:50
Saturday 'A'—January 18, 8-9:50
Tuesday 'B'—January 21, 8-9:50

TON KOOPMAN conducting
ANDREAS SCHOLL, countertenor

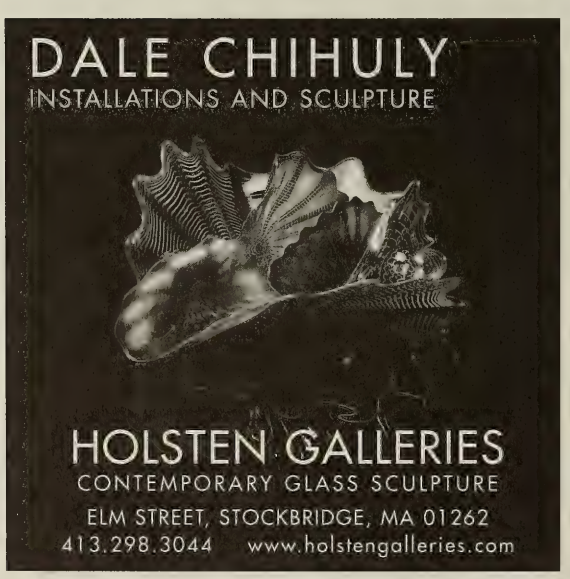
BACH	Orchestral Suite No. 3
BACH	Cantata No. 170, *Vergnügte Ruh', beliebte Seelenlust*
HAYDN	Symphony No. 99

Thursday, January 23, at 9:30 a.m. (Open Rehearsal)
Thursday 'D'—January 23, 8-10:05
Friday 'B'—January 24, 1:30-3:35
Saturday 'B'—January 25, 8-10:05
Tuesday 'C'—January 28, 8-10:05

SIR NEVILLE MARRINER conducting
LYNN HARRELL, cello

TIPPETT	Concerto for Double String Orchestra
ELGAR	Cello Concerto
VAUGHAN WILLIAMS	*A London Symphony* (Symphony No. 2)

Programs and artists subject to change.



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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

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PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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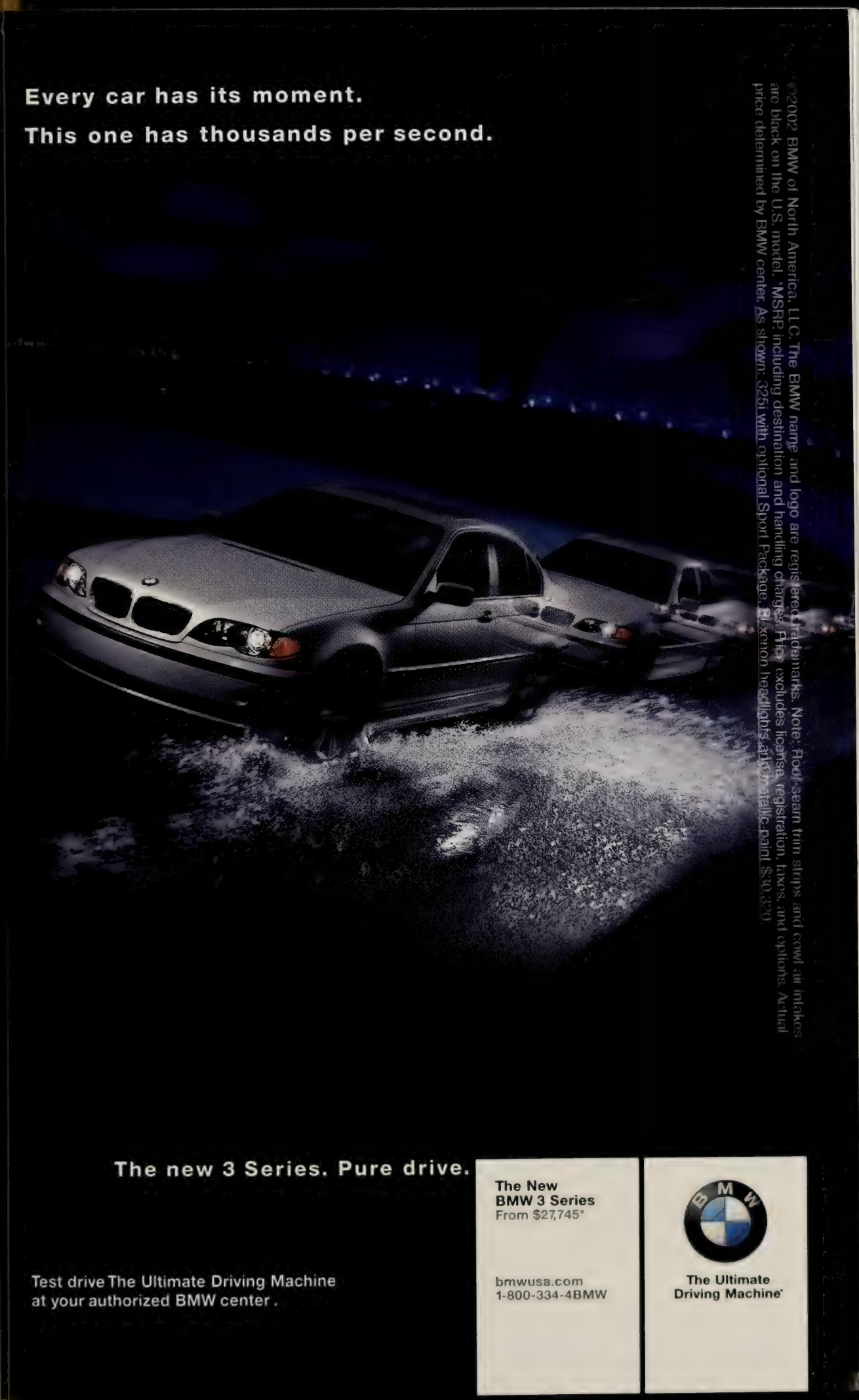
THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.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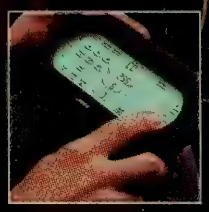

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Rich Warren, *Chicago Tribune*, 6/1/90.

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CHAMBER MUSIC TEA I
Friday, November 8, at 2:30

COMMUNITY CONCERT I
Sunday, November 10, at 3, at the Fuller Art Museum, Brockton

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VALERIA VILKER KUCHMENT, violin
NANCY BRACKEN, violin (2nd violin in Taneyev, Wolf, and Saglietti)
ROBERT BARNES, viola
MIHAIL JOJATU, cello
RONALD BARRON, trombone

SCHUBERT — String Trio No. 1 (Allegro) in B-flat, D.471

TANEYEV — Trio in D for two violins and viola, Opus 21
- Allegro giocoso e semplice
- Allegro ma non troppo
- Andante
- Vivace

WOLF — *Italian Serenade,* for string quartet

SAGLIETTI — Suite for Alto Trombone and String Quartet (1992)
- Tango
- Canzone
- Speedy

Week 7

Notes

It was often a pattern with **FRANZ SCHUBERT** (1797-1828) that he would begin a piece and leave it as a torso, the most famous example being the *Unfinished* Symphony (c.1822). So great was the composer's need to experiment, so great his need to push beyond what the great Beethoven was accomplishing elsewhere in Vienna, that he often seemed to take on musical tasks the complete execution of which eluded him. His catalog is littered with sketches and single movements. Even so, Schubert in his brief lifetime managed to complete an enormous amount of music that stands out for qualities of form and melodic invention unlike any of his Viennese predecessors

(or contemporaries), leaving a legacy that formed part of the basis upon which later Romantic composers such as Schumann and Mendelssohn were to build.

Although still in his teens when he wrote this single movement for string trio in 1816, Schubert already had behind him a few hundred songs, including some of his best-known (*Erkönig* and *Gretchen am Spinnrade* among them). 1816 was also the year he wrote his *Tragic* (D.417) and Fifth (D.485) symphonies. So it was as an accomplished, but restless and questing, young composer that Schubert began his two string trios. The second, his only finished string trio (D.581, also in B-flat), was finished in 1817. The present piece, D.471, was never completed, and remains performable only as a single movement finished by Schubert in September the previous year. The Viennese charm of the movement's rising opening melody is lent Beethoven-like drama with the contrast of fortissimo falling scales; this kind of range is evident throughout the work, foreshadowing the Romantic spirit that infused the composer's great later works.

SERGEY IVANOVICH TANEYEV (1856-1915) was a Russian pianist and composer. He studied composition with Tchaikovsky at the Moscow Conservatory and piano with Nikolai Rubinstein. He made his performing debut with Brahms's Piano Concerto No. 1 and gave the Moscow premiere of Tchaikovsky's First Concerto in 1875. He went on to premiere many of Tchaikovsky's works for piano and orchestra, including the Second and Third concertos and the *Concert Fantasia*. In 1878 he joined the Conservatory faculty upon Tchaikovsky's resignation, and in 1885 he became the Conservatory's director. Taneyev became one of the most influential teachers of his generation; Scriabin was among his students. As a result of these duties his catalog of works grew only slowly; he published his Opus 1 when he was already twenty-eight. He was deeply involved in Russia's intellectual life, and was friends with Tolstoy.

As a composer in Tchaikovsky's circle Taneyev was exposed to and inclined to the Germanic style, as opposed to the nationalist school of Glinka and the Mighty Handful (Balakirev, Mussorgsky, *et al.*). He was interested in Bach and the Renaissance contrapuntal masters including Ockegham and Josquin; counterpoint and polished, solidly crafted form were his forte. His works include an opera, *Oresteya*, based on Aeschylus (1895), four symphonies, numerous overtures, choral and vocal music, and chamber music, his focus in his later years. He completed nine string quartets, two string quintets, and several pieces for piano and strings. The String Trio—not the usual violin, viola, and cello, but matching Dvořák's Terzetto in being scored for two violins and viola—is from 1907, and was given its first performance in Moscow the following year. Here Taneyev seems to have Mozart as his model in the charm and balance of his melody and the balance of the parts (with the first violin slightly the leader). The four movements are also of Classical layout: there is a sonata-form first movement, a Menuetto as second movement, a sweet, unburdened Andante, and a headlong, energetic Vivace to close.

HUGO WOLF (1860-1903) was first and foremost a vocal composer. His songs—there are several hundred—represent for many a pinnacle of the Lied genre in the second half of the nineteenth century. Like Schubert, Wolf grew up in an environment in which his earliest compositional efforts were performed by friends and extended family at the family home at Windischgraz, Styria (now Slovenjgradec, in Slovenia). His Romantic inclinations led him to poetry, and he was to become the most prolific and sensitive composers of art songs of his generation.

Talented but prone to mood swings and uninterested in anything but music, at fifteen he was allowed to move to Vienna to stay with an aunt while he attended the Vienna Conservatory. (There he became friendly with Mahler, also a conservatory student at that time.) The development of his style was affected by hero-worship of Wagner, whom he met briefly in 1875. A later encounter with the gruff Brahms in 1879 solidified his membership in the pro-Wagner and Liszt, anti-Brahms camp. By that time, he had been dismissed from the Conservatory for disciplinary reasons, and was making a living teaching music to the children of well-to-do Viennese

families (a situation, given his impatience for this vocation, that amounted to patronage). Throughout his life, in spite of some successes, he was frustrated by lack of opportunity for performances of his music.

With the exception of orchestrations of his songs, the *Italian Serenade* in its expanded scoring for string orchestra is virtually Wolf's sole contribution to the orchestral repertoire. The piece began life as it is performed here, however—as a movement for string quartet. He wrote the piece in 1887, later deciding to enlarge it as a suite for string orchestra in several movements, although this was never completed and the orchestral version remains just a single movement. Like a tiny symphonic poem, the piece seems to harbor a narrative of sorts with its strong themes and contrasting sections, worked out in a flowing, organic structure. Wolf, who had never been to Italy when he wrote this piece, seems to have been influenced as much by Franz Liszt's fascination with and travels in Italy as by Liszt's music.

CORRADO SAGLIETTI was born in 1957 in Costigliole d'Asti, Italy. He studied French horn with Giacomo Zoppi at the Conservatorio di Alessandria and in 1977 joined the RAI National Symphony Orchestra, where he is now principal horn. He is also a member of the chamber group Brass Express. In 1986 Saglietti received a degree in composition from Turin Conservatory, where he studied with Santo Tresca and Gilberto Bosco. The same year his award-winning Concerto for Tuba and Four Horns was presented at the New York Brass Conference. He won the International Horn Society's First Prize for his *Virtuoso* for horn and piano in 1988. In 1997 his *Concertissimo* for Tuba and Band was performed to launch the International Tuba and Euphonium Workshop in Riva del Garda, Italy.

Saglietti's Suite for Alto Trombone and String Quartet (1992) was commissioned by and is dedicated to trombonist Joe Burnam, a performing colleague of the composer as principal trombone of the RAI Symphony Orchestra and fellow member of the Brass Express quintet. This lighthearted work is in three movements of varied character, as indicated by the movement titles, but throughout emphasizing the lyrical capabilities of the trombone. The Tango is a melancholy, chromatic dance with a lighter sort of "Trio" section in the major mode. The *Canzone* ("Song") is almost lullaby-like, but bittersweet, with pizzicato strings in accompaniment to the trombone to start, leading to a middle section of more involved countermelody. "Speedy" has the character of a slapstick film with the trombone as virtuoso protagonist. Action-oriented snap relaxes to what could be a reminiscence of the *Canzone*. The trombonist's occasional sardonic "wahs" comment upon the frenetic action.

—Robert Kirzinger

ARTISTS

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. A prizewinner in a number of international violin and chamber music competitions, she has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel & Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony at the beginning of the 1986-87 season. A faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute, she has recorded for Melodiya, Sine Qua Non, and Sonora Productions. Her recording of Dvořák's G major string quintet with the Apple Hill Chamber Players is available on Sonora, paired with her recording of the Janáček Violin Sonata.

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later with Donald Weilerstein of the Cleveland Quartet at the Eastman School of

Music, where she received a master of music degree in 1977. Originally from St. Louis, she was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. A winner of the St. Louis Symphony Young Artists Competition at age sixteen, Ms. Bracken has appeared as soloist with the St. Louis Symphony, the St. Louis Philharmonic, and the Boston Pops Esplanade Orchestra. She has received awards from the National Society of Arts and Letters and the Artist Presentation Society of St. Louis and was the first-prize winner in the Music Teachers National Association string competition in 1975. She has participated in summer music festivals in Aspen and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Since joining the Boston Symphony, Ms. Bracken has played numerous solo recitals and chamber music concerts, including a performance at Tanglewood with Yo-Yo Ma and Emanuel Ax in 1989.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. Mr. Barnes joined the Boston Symphony Orchestra in 1967. He has continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at the Tanglewood Music Center, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in January 2002. Mr. Jojatu was born in Romania and studied at the Bucharest Academy of Music before coming to the United States in 1996. He received his Conservatory Diploma at the Boston Conservatory of Music in 1999 and is currently an Artist Diploma candidate at Boston University, where he studies with BSO principal cellist Jules Eskin. At the Boston Conservatory he studied with former BSO cellist Ronald Feldman and won the Aria Concerto Competition. In 1998 and 1999 he was a Fellow at the Tanglewood Music Center, where he won the Carl Zeise Memorial Cello Prize. Mr. Jojatu has performed as guest soloist with the Radio Television Orchestra of Bucharest and won numerous prizes in Romania for solo and chamber music performance. He is currently a member of the Boston-based Triptych String Trio. Before joining the BSO he was assistant principal cellist of the Boston Philharmonic and also of the Rhode Island Philharmonic.

Ronald Barron has been principal trombonist of the Boston Symphony Orchestra since 1975. He joined the orchestra in 1970, after being a member of the Montreal Symphony Orchestra. He also served as principal trombonist of the Boston Pops Orchestra for thirteen seasons. In 1974 Mr. Barron shared the highest prize awarded at the Munich International Competition for trombonists, on which occasion he played Frank Martin's Ballade for trombone and orchestra with the Bavarian Radio Orchestra. He has been soloist on many occasions with the Boston Pops and with regional New England bands and orchestras. He has been a recitalist in the United States, Europe, and Japan. Besides his many recordings with the BSO and Boston Pops, he has recorded with Canadian Brass, Empire Brass, and Summit Brass and has seven solo recordings, on the Boston Brass and Nonesuch labels. Mr. Barron has been a faculty member for the International Trombone Workshop, the Keystone Brass Institute, and the Rafael Mendez Brass Institute. He teaches at Boston University, the New England Conservatory of Music, and the Tanglewood Music Center. He has also served as a member of the jury for the international competitions of Munich and Toulon.

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JAMES COOKE, violin
ALEXANDER VELINZON, violin
IKUKO MIZUNO, violin
EDWARD GAZOULEAS, viola
JEROME PATTERSON, cello

PROKOFIEV — Sonata in C for two violins, Opus 56
- Andante cantabile
- Allegro
- Commodo (quasi allegretto)
- Allegro con brio

Messrs. COOKE and VELINZON

MOZART — Duo No. 2 in B-flat for violin and viola, K.424
- Adagio—Allegro
- Andante cantabile
- Tema con Variazioni: Andante grazioso

Ms. MIZUNO and Mr. GAZOULEAS

HAYDN — String Quartet in D minor, Opus 76, No. 2
- Allegro
- Andante o più tosto allegretto
- Menuetto; Trio
- Finale. Vivace assai

Messrs. VELINZON, COOKE, GAZOULEAS, and PATTERSON

Sergei Prokofiev (1891-1953)
Sonata in C for two violins, Opus 56

Prokofiev had to a considerable extent lived down his youthful reputation as an *enfant terrible* by 1932, when he came to compose this sonata. Indeed, he had eagerly accepted the challenge of writing music that would speak to a broad audience, and he was thus delighted to be asked to write music for the film *Lieutenant Kije*, which he later turned into a popular concert suite. It was at this time, and with such artistic concerns, that he turned to writing a substantial work for two violins, which was to be premiered in Paris. Prokofiev's own memoirs tell the amusing tale:

> A society called the "Triton" had been formed in Paris for the performance of new chamber music. Honegger, Milhaud, Poulenc, myself and others joined it. Listening to bad music sometimes inspires good ideas. "That's not the way to do it," one tells oneself, "it should be done this way." That is how I happened to write my sonata for two violins. After once hearing an unsuccessful piece for two violins without piano accompaniment, it struck me that in spite of the apparent limitations of such a duet, one could make it interesting enough to listen to for ten or fifteen minutes without tiring. The sonata was performed at the official opening of the "Triton"on December 16, 1932, which chanced to coincide with the premiere of my *Dnieper* ballet [*On the Dnieper*]. Fortunately the ballet came on half an hour later, and so immediately after the sonata we dashed over to the Grand Opéra—musicians, critics, author all together.

Those present before the mad rush to the ballet performance heard a surprisingly serious, even austere, composition. Rather than exploiting the familiar flashy dazzle of his concertos for piano or violin, Prokofiev restrained his exuberance. The sonata is thus one of the first examples of "the new simplicity" that Prokofiev sought at the time he contemplated dividing his life between Russia and the West. But he had not yet found the accessible directness of *Romeo and Juliet* or the Second Violin Concerto, so the two-violin sonata fell between two stools—neither intellectual enough for the musical intelligentsia of Paris nor folksy enough for the Russian proletariat. It thus marks a fascinating midpoint in the style of this composer who lived alternately in two different worlds—both musical and political—which he was given no opportunity to reconcile.

Wolfgang Amadè Mozart (1756-1791)
Duo No. 2 in B-flat for violin and viola, K.424

Mozart and his wife Constanze traveled to Salzburg in the summer of 1783 to visit the composer's father Leopold. In the preceding months, Wolfgang had completed three of his six so-called *Haydn* Quartets, his earliest mature string quartets, which were eventually published with a dedication to the revered older master. While in Salzburg Mozart learned that his old friend Michael Haydn, the younger brother of Joseph, was in trouble with the Archbishop of Salzburg, who had commissioned a set of six duos for violin and viola, of which Haydn had produced only four before being taken ill (the constant pressure of his job in Salzburg had driven him to the bottle). The Archbishop was withholding his salary as an incentive for the completion of the set. Mozart, having heard of this plight (and having no love for the Archbishop, who had made his own life in Salzburg miserable), promptly composed two duos and gave them to Michael Haydn to pass off as his own. They are so far superior to Michael Haydn's own that it is a wonder the Archbishop didn't suspect

something, although the fact that he didn't is further proof of his musical philistinism. In any case, Mozart clearly enjoyed tackling a new and unfamiliar medium, and the warmth and lyric grace of the two duos reflect the generous impulse that brought about their composition.

Franz Joseph Haydn (1732-1809)
String Quartet in D minor, Opus 76, No. 2

By the time Haydn completed his Opus 76 string quartets in 1797 (they were published two years later), he had already consolidated his reputation as the greatest of living composers, and he was living comfortably in Gumpendorf, a rural suburb of Vienna. His career as a symphonist was behind him, the twelve London symphonies having been presented to audiences there between 1791 and 1795. The works of the present period would include several important Masses (among them the *Missa in tempore belli*, the so-called *Nelson* Mass (*Missa in angustiis*), and the *Theresienmesse*; his oratorio *The Creation*; the oratorio version of *The Seven Last Words of Christ on the Cross*, and the first section, "Spring," of *The Seasons*. The Opus 76 quartets were dedicated to Count Joseph Erdödy, one of those prominent aristocrats who maintained "house quartets" for just such musical entertainment, and who was also an important supporter of Beethoven.

As much "the father of the string quartet" as he was "of the symphony," Haydn produced more than eighty string quartets during his lifetime, establishing the genre (together with Mozart) in a way that informs not only our understanding of the Classical style, but our expectations of it. Haydn must have enjoyed composing for the medium of the quartet: the ease and fluidity of the writing are everywhere apparent, and it is noteworthy that the string quartet was the only instrumental genre that he pursued during his last years as a composer.

The D minor quartet, Opus 76, No. 2, begins with two descending fifths in the first violin (A to D, E to A). This descending-fifth motif pervades the first movement not only as a melodic element, but also as the basis for harmonic axes around which the music can change course. It is from this motif that the quartet earned its nickname, "*Quinten*" ("Fifths"). The second movement, in D major, is in a basic ABA song form, with inventive embellishments to the main material when it returns following the harmonic detours of the B section. For the minuet, once more in D minor, Haydn writes a canon, the viola and cello following hard upon the heels of the two violins. In the contrasting, major-mode Trio section, a repeated-note motif and sudden off-the-beat accents not only move the music forward, but also serve to throw the listener's rhythmic sense by obscuring the downbeat. This movement is sometimes called the *Hexenmenuett* ("Witches' Minuet"). Offbeat rhythms and accents serve also to energize Haydn's impish finale, which, having begun in the minor, heads jauntily to a bustling D major close.

—Notes by Steven Ledbetter (Prokofiev, Mozart) and Marc Mandel (Haydn)

Violinist **James Cooke** received his bachelor of music degree from the University of Illinois and his master of music degree from Boston University. A member of the Boston Composers String Quartet, he studied violin with Joseph Silverstein, Denes Zsigmondy, and Malcolm Lowe. Before joining the Boston Symphony Orchestra in 1987, Mr. Cooke was an active member of Boston's musical community, performing with such ensembles as the Handel & Haydn Society, Alea III, SinfoNova, and the orchestra of the Boston Ballet.

A native of St. Petersburg, Russia, violinist **Alexander Velinzon** joined the Boston Symphony Orchestra in January 2000. Mr. Velinzon began playing the violin at six and graduated from the Leningrad School for Gifted Children. After coming to the United States, he continued his studies at the Manhattan School of Music and received his master's degree from Juilliard. His appearances as soloist with orchestra have included the Rondo Chamber Orchestra on its tour to Venezuela; the Absolute Ensemble, the Metamorphoses Orchestra, and Chappaqua Symphony in New York, and the National Symphony of Santo Domingo in the Dominican Republic. He has also been heard playing violin concertos of J.S. Bach for the Paul Taylor Dance Company. Mr. Velinzon was a prizewinner in the Heida Hermann International Competition in the United States and in the Tibor Varga International Competition in Switzerland. He made his New York recital debut at Carnegie Hall's Weill Recital Hall as winner of the Artist International 1996 Young Artists Auditions.

Violinist **Ikuko Mizuno** entered the Toho-Gakuen School of Music in her native Tokyo at five; later she won first prize in a national violin competition for high school students. Her teachers in Japan included Hideo Saito, with whom she studied chamber music. Ms. Mizuno came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Pi Kappa Lambda. An alumna of the Tanglewood Music Center, she also studied at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng. Ms. Mizuno joined the Boston Symphony Orchestra in 1969, as the first woman ever to become a member of the BSO's violin section. She made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno teaches at the Massachusetts Institute of Technology, at Boston University's School of Fine Arts, and at the Boston University Tanglewood Institute. She has also taught as a guest professor at the Toho-Gakuen School in Tokyo. Ms. Mizuno returns frequently to Japan for recitals and performances with orchestra. In 1984 she was concertmistress for the inaugural concert of the Women's Orchestra of Japan. She has been a member of the Saito Kinen Orchestra since its inaugural concert in 1985 and has participated in all of its European tours, as well as at the Saito Kinen Festival in Matsumoto, Japan, where she performs chamber music as well as with the orchestra. Ms. Mizuno has appeared as soloist with the Boston Pops Orchestra, other New England-area orchestras, and with orchestras in Russia. Since 1985 she has also performed regularly in the Chicago area, with "Music of the Baroque" and other groups.

A member of the Boston Symphony Orchestra since the start of the 1990-91 season, violist **Edward Gazouleas** is also an active chamber music player. He appears regularly with the Boston Conservatory Chamber Players, the new music group Collage, and in solo recitals. A 1983 prizewinner at the International String Quartet Competition in Evian, France, Mr. Gazouleas has performed with members of the Muir, Audubon, and Lydian string quartets. He was a member of the Pittsburgh Symphony and has held faculty positions at Temple University, Wellesley College, and the Boston Conservatory. Mr. Gazouleas is a 1984 graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle.

Born in New York City, cellist **Jerome Patterson** studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. He was a fellowship student at the Tanglewood Music Center in 1963. Before joining the Boston Symphony Orchestra in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. Locally, in addition to his activities at Symphony Hall, he has performed with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

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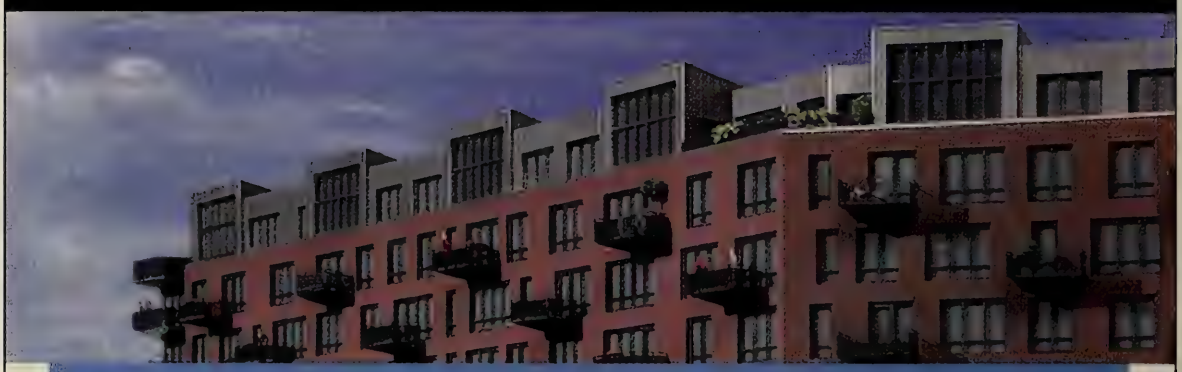

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This week's Pre-Concert Talks are given by Robert Kirzinger, BSO Publications Associate.

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BSO

The Virginia Wellington Cabot Memorial Concert, Thursday, November 21, 2002

The concert of November 21, 2002, is given in memory of Virginia Wellington Cabot of Weston, who died on September 15, 1997, at age 97. An attendee of Friday-afternoon concerts for more than seventy years, she took over her mother-in-law's BSO subscription in 1934. In 1992 a gift from the Cabot Family Charitable Trust endowed a Friday-afternoon concert in her name for a period of twenty years.

Virginia Cabot was married to the late Thomas D. Cabot for seventy-five years. The daughter of Louis B. Wellington and Louise Lawton Wellington, she loved a broad range of music and often accompanied herself on the piano as she sang to her family. Born in Boston in 1899, she grew up on Beacon Hill and in Weston, in an extended family in which her parents, her aunt and uncle, and her older sister all played and sang expertly at the piano. She graduated from the Winsor School in 1917. On the Weston farm of her childhood, she nurtured a love for horses. Immediately after her marriage in 1920, the Cabots moved to the heart of rural Appalachia, where she would often accompany her husband on horseback as he inspected the West Virginia pipelines of his father's gas company. An experienced mountaineer, she made the first ascent of Mount Magog in the Canadian Rockies and later journeyed to the American Southwest to explore the Superstition Mountains of Arizona, the Zion and Bryce Canyons of Utah, and the Sangre de Cristo range—all virtually uncharted when she hiked them in the 1920s and '30s. An expert canoeist, she and Mr. Cabot also explored virtually all of New England's watercourses, resulting in the volume "Quick Water and Smooth," the first printed guidebook for New England Rivers. She was also among the first wave of Americans who learned the Austrian technique for downhill skiing from the legendary Hannes Schneider. Later in life, Virginia was engaged in conservation activities in Maine, New Hampshire, Colorado, and Honduras. Mrs. Cabot shared her love of music, riding, skiing, sailing, and the outdoors with all of her progeny, including her children, grandchildren, and great-grandchildren.

A Special BSO Holiday Treat...

Donose

What better way to begin your holiday season than with that perennial favorite of children and adults alike, Humperdinck's enchanting opera *Hänsel und Gretel*. Don't miss what's sure to be a highlight of the BSO's 2002-03 season when German conductor Marek Janowski, a favorite guest conductor with the orchestra for many years, returns to Symphony Hall to lead the orchestra and a cast of internationally acclaimed singers, many of them in their BSO debuts, in three concert performances of *Hänsel und Gretel*: on Friday afternoon, November 29, at 1:30 p.m.; Saturday night, November 30, at 8 p.m.; and Tuesday night, December 3, at 8 p.m. Sung in German with English supertitles, the performances feature Ruxandra Donose and Ruth Ziesak as Hansel and Gretel, Nadine Secunde and Bernd Weikl as their parents, Agnes Baltsa as the Witch, Maria Kanyova as the Sandman and Dew Fairy, and, as the gingerbread children ensnared by the Witch and then restored to life by Hansel and Gretel, the PALS Childrens Chorus of Brookline, Johanna Hill Simpson, artistic director. Tickets for all three performances are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

Ziesak

Kanyova

BSO Members in Concert

Ronald Knudsen leads the New Philharmonia Orchestra in Barber's *Knoxville: Summer of 1915* with soprano Sharon Baker and Tchaikovsky's Symphony No. 6, *Pathétique*, on Saturday, November 23, at 8 p.m. at the Sorenson Center for the Arts at Babson College in Wellesley, and on Sunday, November 24, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton. Single tickets are $25 ($22 seniors, $15 students). For more information call (617) 527-9717 or visit www.newphilharmonia.org.

Under the direction of BSO violinist Wendy Putnam, the Concord Chamber Music Society performs Schubert's *Adagio and Rondo concertante*, D.487, John Harbison's *November 19, 1828* for piano and string trio, and Dvořák's Piano Quartet in E-flat, Op. 87, on Sunday, December 15, at 3 p.m., at the Concord Academy Performing Arts Center, 166 Main St. in Concord. The performers are Ms. Putnam, violist Karen Dreyfus, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 369-6080.

The New England Brass Band, under its music director, BSO bass trombonist Douglas Yeo, will give three Christmas concerts in the Boston area: on Sunday, December 8, at 3 p.m. at the Wilmington Congregational Church in Wilmington; on Sunday, December 15, at 7 p.m. at the First Parish Church in Westwood, and on Saturday, December 21, at 7 p.m. at the Free Christian Church in Andover. Visit www.newenglandbrassband.org or write concerts@newenglandbrassband.org for further information and directions.

For Holiday Giving—
BSO Members on Compact Disc

When making your holiday gift list, don't forget that CDs featuring members of the BSO make excellent gifts. Recent releases include "Charles Schlueter: Trumpet Concertos," featuring BSO principal Schlueter in music of Neruda, Haydn, Tartini, and Hummel with Kazuyoshi Akiyama and the Kyushu Symphony Orchestra (on Kleos Classics); "A Birthday Hansel," a disc spotlighting soprano Annette Betanski (wife of BSO principal horn James Sommerville) and harpist Susan Miron (wife of BSO violist Burton Fine) with Sommerville, Fine, and BSO colleagues Jacques Zoon, Catherine French, and Martha Babcock in music of Britten, Ravel, Saint-Saëns, Falla, and others (Chandos); "Two of a Mind," featuring English trombonist Nick Hudson and BSO bass trombonist Douglas Yeo in music for tenor trombone and bass trombone, including BSO member Lawrence Wolfe's *Currents*,

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

composed for Hudson and Yeo, plus music ranging from J.S. Bach to Vaughan Williams to Richard Rodgers (Egon); and a disc featuring BSO bassoonist Richard Ranti with members of the Walden Chamber Players (his BSO colleagues Alexander Velinzon, Andrew Pearce, and Lawrence Wolfe among them) in music of Villa-Lobos, Vaughan Williams, and more (Nonantum). In addition, Deutsche Grammophon has recently reissued on compact disc the acclaimed 1979 Boston Symphony Chamber Players recording of Johann Strauss waltzes arranged for chamber ensemble, filled out by music of Stravinsky. These discs and many more featuring other members of the BSO are available in the Symphony Shop.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Publications Associate Robert Kirzinger discusses music of Adès, Schumann, and Dvořák. In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Humperdinck's *Hänsel und Gretel* (November 29-December 3) and former BSO Director of Publications Michael Steinberg discusses Bartók and Strauss (December 5-7).

Attention, Friday-afternoon Subscribers:
Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

Experience "Christmas in Newport"
Sunday, December 15

Join the Boston Symphony Association of Volunteers for "Christmas in Newport" on Sunday, December 15, 2002, from 8 a.m. to 3:30 p.m., sponsored by Accenture. The day begins with a visit to The Breakers, the magnificent mansion, which will be decked in yuletide finery. Brunch will follow in the grand ballroom of the Ocean Cliff Hotel, an elegant waterfront estate also decorated for the holidays, and the day will end with traditional holiday music performed by the Chamber Singers of Swanhurst Chorus. All proceeds from "Christmas in Newport" benefit the Boston Symphony Orchestra. Tickets are $100 per person ($43 tax-deductible) including admission to The Breakers, brunch (excluding alcoholic beverages), tax, tip, and round-trip motor coach transportation from Symphony Hall. If you prefer to provide your own transportation, the cost is $85 per person ($43 tax-deductible). To order tickets, please call Paula Ramsdell in the Volunteer Office at (617) 638-9391.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

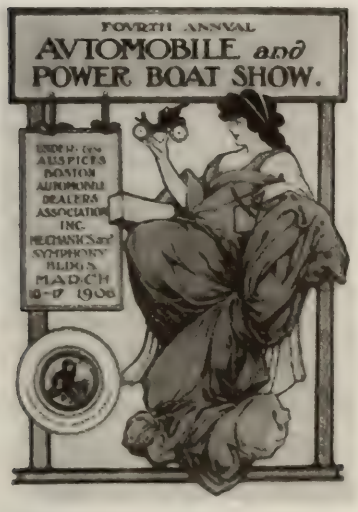
Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.



From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA 2002-2003

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Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

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Ronald Knudsen
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Thomas Adès
Asyla, Opus 17

Thomas Joseph Edmund Adès was born on March 1, 1971, in London, and lives there. Asyla, *Opus 17, was written for a commission from the John Feeney Charitable Trust for the City of Birmingham Symphony Orchestra. Sir Simon Rattle led the City of Birmingham Symphony Orchestra in the premiere on October 1, 1997, in Symphony Hall, Birmingham. Jeffrey Tate and the Minnesota Orchestra gave the United States premiere the following month, on November 20, 1997. These are the first performances by the Boston Symphony Orchestra. The BSO has previously performed one other work by Adès, his* Living Toys, *Opus 9, conducted by Jeffrey Tate in March 1999.* Asyla *calls for a large orchestra consisting of three flutes (second doubling piccolo, third doubling piccolo and bass flute), three oboes (second doubling English horn, third doubling bass oboe and English horn* ad lib.*), three clarinets (second doubling bass clarinet, third doubling contrabass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets (third doubling piccolo trumpet), two trombones, bass trombone, tuba, percussion (six players recommended: bell plates, cowbells, tubular bells, roto-toms, small tuned finger drums, side drums, bass drums, kit bass drum, geophone, clash cymbals, hi-hat cymbal, sizzle cymbal, suspended cymbals, small choke cymbal, Chinese cymbal, tam-tam, gongs, water gongs, crotales, sandblocks, ratchets, washboard, large cans, bag full of metal knives and forks [struck flat], timpani), harp, celesta, one grand and two upright pianos (one of them tuned 1/4-tone low), and strings. The duration of* Asyla *is about twenty-three minutes.*

What makes a symphony a symphony? Is it primarily a nomenclature question (a rose by any other name)—could there be something inherent about a piece that makes it a symphony regardless of what the composer chooses to call it? In thinking about the historical, aesthetic, or technical context of a piece, being able to place it in a tradition such as that of the symphony gives us a foundation from which we may better view its compliance with, or its defiance of or apathy toward, the tenets of that tradition. A related question, from the composer's perspective, is how to work within a respected tradition while at the same time attempting to create something individual, a work that expresses what only the composer is able to say.

Thomas Adès's *Asyla*, Opus 17, is a four-movement orchestral piece of just over twenty minutes' length, with a dance-inspired third movement and a slow second movement. Virtually every commentator on the work has referred to its symphonic qualities. On the other hand, Adès avoids the pitfalls of calling the work a symphony, with all of the cultural and technical baggage that designation suggests, by giving the work a title (like Mahler did with *Das Lied von der Erde* ninety years ago, but for different reasons). The music's details are unquestionably modern, the aesthetic inherently progressive. Even the title of the piece speaks of contradiction: the plural of "asylum," it implies both "sanctuaries" and "mental institutions"—a dichotomy of safety and uneasiness that parallels, somehow, Adès's musical arguments.

Adès's career has always shown this continuum from the established to the avant. His awareness of that continuum stems partly from the environment of his upbringing. Alex Ross, in a *New Yorker* article about Adès (and *Asyla*) in October 1998, tells us "the patriarch on his mother's side of the family was descended from John of Gaunt and ran the Great India Railway.... [H]is grandmother once sat him down and put Olivier Messiaen's massive, delirious *Turangalîla* Symphony on the record player." Adès's father is a trans-

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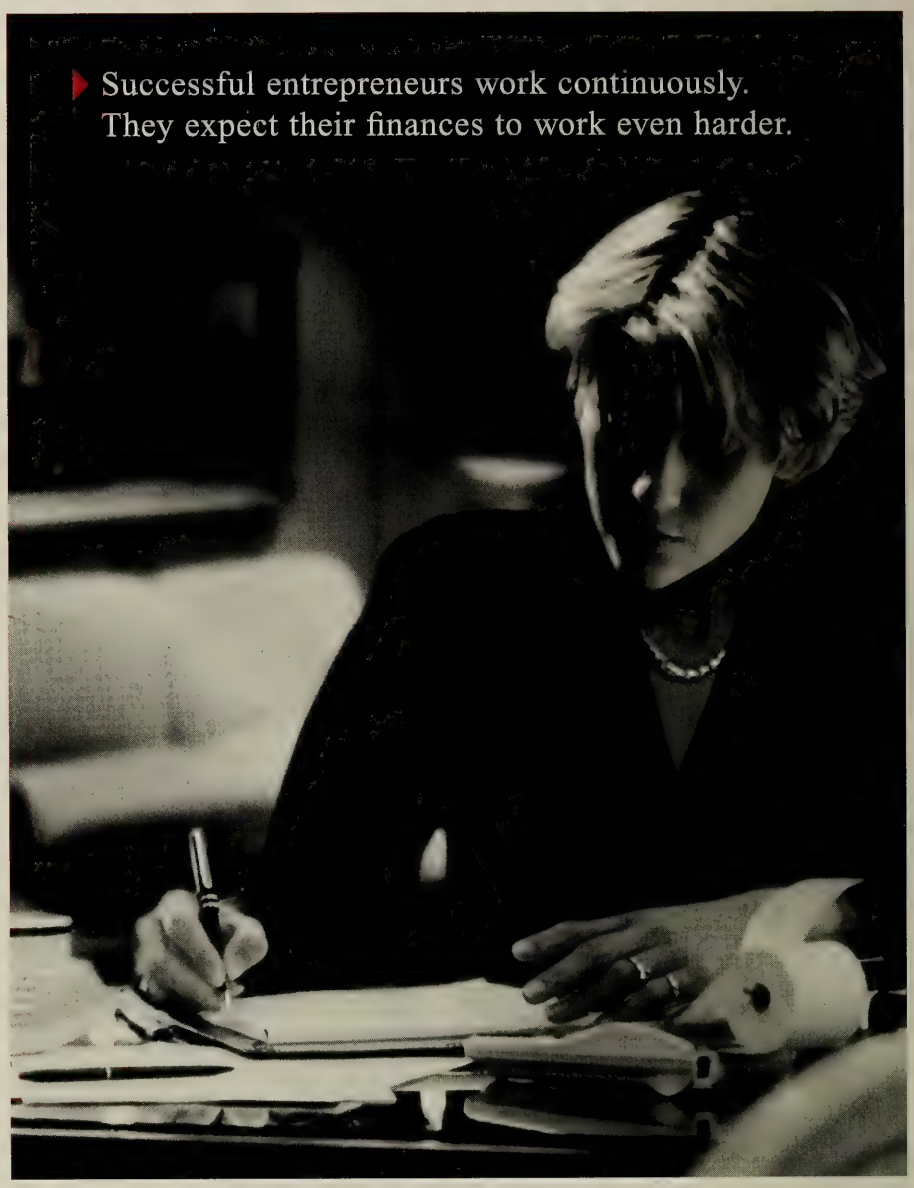

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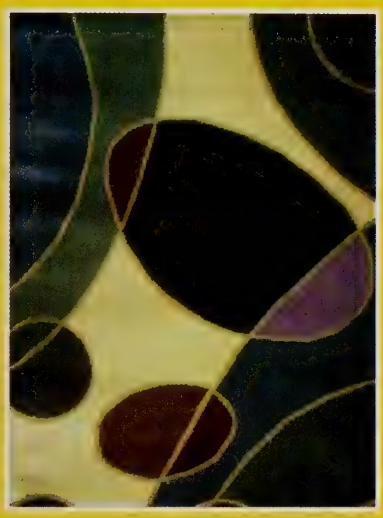

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lator of both ancient and modern languages, and his mother is an art historian of international stature. A professor at the University of Essex, Dawn Adès has published numerous books on art, including a well-received history of art in Latin America, what may be the definitive current monograph on Salvador Dali, and contributions to many other books about surrealist art.

The temptation for the annotator is to link Thomas Adès's work to his family's erudition and accomplishments, but while we can't altogether discount such a link it would be too facile a solution. The facts are that Adès established himself while still in school as a very talented and hard-working practical musician, first a percussionist, later a pianist and conductor. He attended the Guildhall School of Music and then went on to attend King's College, Cambridge, where he earned the high honor of a double-starred first upon his graduation in 1992. As a pianist he won a prize in the 1989 BBC Young Musician of the Year competition. Soon afterward, at this relatively late stage, he took up composition as a serious pursuit.

Even in the relatively nurturing, encouraging world of English classical music, which had seen composers like Oliver Knussen and George Benjamin achieve early international recognition, Adès's career took an unusually steep upward trajectory. He received considerable attention for one of his first pieces, the Chamber Symphony, Opus 2 (1990), presented while he was still a student at King's College. This became the first of his works to receive a professional performance, which was given by the BBC Philharmonic in 1993. Adès's detailed and unusual instrumentation requirements—a wine bottle tuned to D, for example—and allusions to tango and other well-defined styles may have initially flagged him as a "postmodern" composer, but his voraciousness as to musical materials whatever their sources has come to be viewed in a more Stravinskian light: Adès uses what he has, and is ever searching for more.

If the Chamber Symphony was well received, it was the composer's *Living Toys*, Opus 9, that lit the fuse of his international fame. This highly complex, programmatic piece for chamber orchestra, commissioned by the London Sinfonietta and first performed by that group under Oliver Knussen in February 1994, is like an updated, thoroughly modern Strauss tone poem—brilliantly orchestrated, very challenging to perform, and very viscerally engaging for audiences. Adès's next big accomplishment was his chamber opera *Powder Her Face*, commissioned for and premiered by Almeida Opera at the 1995 Cheltenham Festival. Replete with yet more examples of highly inventive orchestration and a sure grasp of kaleidoscopic musical styles from 1930s popular ballads to the most arcane modernism of the post-serialist era, *Powder Her Face*, beyond the head-

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line-grabbing shock value of its scenario (featuring the sexual exploits of a real-life duchess), proved definitively for many observers that Adès was *the* young British composer to watch.

Adès's experience as a pianist, percussionist, and conductor has served him well in becoming thoroughly familiar with the inner workings and technical potential of instrumental ensembles of various sizes. He has also held administrative and artistic posts, giving him an experience with audience development, ensemble politics, and other somewhat less tangible pressures that affect classical music on many levels. From 1993 to 1995 he served as composer-in-association to the Hallé Orchestra (for whose members he wrote *The Origin of the Harp*, Opus 13, and the brief *These Premises Are Alarmed*, Opus 16), and in 1999 he was appointed music director of the Birmingham Contemporary Music Group and artistic director of the Aldeburgh Festival. In 1997, at age twenty-six, he became Britten Professor of Music at the Royal Academy of Music in London. As a performer, he has played his own music and that of other composers in recital and with ensembles. An exclusive recording artist with EMI as composer, pianist, and conductor, he has recorded Janáček's *The Diary of One Who Disappeared* with tenor Ian Bostridge, a piano recital of music from Grieg and Busoni to Kurtág and Nancarrow, and several of his own works. Four releases dedicated to Adès's music, including *Powder Her Face*, have appeared to date.

Due perhaps to the increased non-compositional activity of his musical career, or to the larger scale and growing complexity of his pieces, Adès's prolific output has slowed somewhat, resulting in only one or two new pieces annually in recent years. Following *Asyla* in 1997, his published works include *The Fayrfax Carol* for mixed chorus, *Concerto Conciso* for piano and ensemble, which he conducted from the piano in its first run of performances in Birmingham, London, Frankfurt, and Berlin, and *America: a prophecy*, commissioned by the New York Philharmonic for its "Millennium Message" series of concerts in November 1999 (in which his piece rubbed shoulders with works by such older composers as Giya Kancheli and Hans Werner Henze). His *Brahms* for baritone and orchestra, a setting of a text by pianist/poet Alfred Brendel, was commissioned for the Philharmonia Orchestra and Christoph von Dohnányi for Brendel's 70th birthday and was given its premiere by them and baritone Christopher Maltman in June 2001. The following October Adès and the Arditti Quartet premiered his large-scale Piano Quintet in Australia. Adès is currently working on a commission for the Royal Opera House, Covent Garden, for an opera to be produced in the near future. Among his numerous awards are the very prestigious Ernst von Siemens Prize for Young Composers

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and the Elise L. Stoeger Prize of the Chamber Music Society of Lincoln Center for contributions to the chamber music literature.

Asyla's premiere by the City of Birmingham Symphony Orchestra and Sir Simon Rattle in November 1997 instigated a chorus of excited press notices and audience response, leading Sir Simon to reprogram the piece as part of his final concert as music director of the CBSO in August 1998, at which time it was recorded for a compact disc released the following year to equal acclaim. (Rattle also programmed *Asyla* on his first concert as music director of the Berlin Philharmonic earlier this season.) Accolades for the piece continued as it was taken up by orchestras around the world, and in 2000 the piece won the University of Louisville's Grawemeyer Award, making Thomas Adès the youngest-ever winner of one of classical music's most prestigious prizes. (Previous recipients include György Ligeti, Tan Dun, and John Adams.)

On the largest level, as we've seen, *Asyla* has the basic four-movement layout of a traditional symphony by Haydn, Mozart, Beethoven, Schumann, or Brahms. The individual movements, though, separated by pauses of controlled length, correspond more readily to movements of a Baroque suite, the precursor to the symphonic form of the Classical era. The first movement begins like a surreal Baroque overture, with indica-

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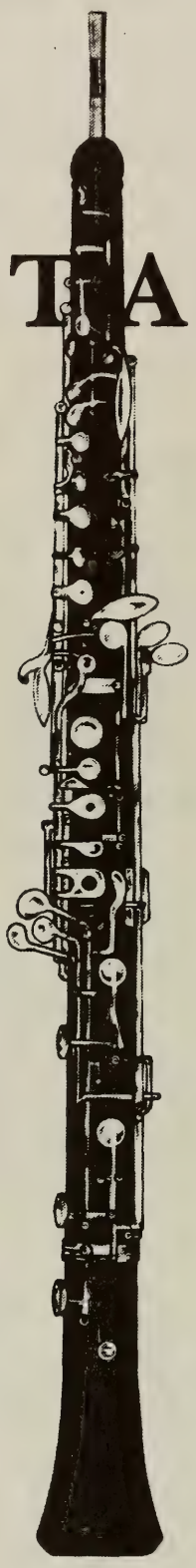

TAKE NOTE

The precursor of the oboe goes back to antiquity– it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German, and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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tions of that genre's dotted rhythms but with orchestration heavily weighted to cowbells, the carriers of what can pass as melody. Shadowing that line is one of the upright pianos, tuned a quarter-tone low, as well as strings playing harmonics, giving the texture an unfocused, dreamlike quality, suspending the concrete "reality" of the passage. The movement seems to coalesce and become clearer as it progresses. References to the music of the later movements—only retrospectively apparent, of course—occur as the energy builds.

The generally upward motion of the first movement is negated by the contour of the second, the primary material of which is a melodic sigh, a lamenting figure presented first—as in the first movement—by cowbells with their piano shadow. This is the primary melodic figure of a movement that acts like a passacaglia, a form fashionable in the Baroque era that has a repeating pattern in the bass, or a repeating harmonic progression, with continuous melodic variations spinning out above. (Famous examples include Pachelbel's *Canon*, the finale to Brahms's Fourth Symphony, and the Passacaglia from Britten's *Peter Grimes*.) Adès's repeating pattern is more sensed than apparent, the movement signifying something original while touching on the memory of something old. The descending melodies are a chain of small laments; the mood of the movement is subdued.

The third movement, *Ecstasio*, has gotten the most attention from commentators and reviewers. Anticipated by a tempo increase at the end of the second movement and beginning in stasis with the sustained high strings of that movement's end, *Ecstasio* indicates its disposition with the entry of repeated sixteenth-notes in glockenspiel and a syncopated rhythmic pattern in piano. The course of the movement is an inexorable buildup of repeating patterns of similar or greater complexity, ever louder and more frenzied. The scene Adès paints here is an abstraction of a night out at one of London's clubs—the pounding, constant beat of techno-dance music (with occasional brief respites) combined with evocations of motion, contact, lights, confusion, and even the illicit drug use of the club set (the movement's title implying both the mood of ecstasy and the social drug of the same name). This dance-themed movement parallels and parodies the dance movements—minuets, Ländler, the occasional waltz—of the traditional symphony in the hands of Haydn, Beethoven, or Tchaikovsky.

The final movement is a summing up of what has gone before, and contains elements from each of the previous three. Appearing first is the sighing figure of the second movement, but also present are brief flashes of *Ecsatsio*'s ostinatos and the first movement's rising figure. Hearing this movement brings into sharper focus the sense that the first three are also interconnected, and that each continues—but changes radically—the musical discussion of the prior movement. The ending is one both of repose, and of a continuation of that yearning restlessness that permeates the rest of the piece, recalling the music of *Asyla*'s beginning.

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Robert Schumann
Symphony No. 4 in D minor, Opus 120

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony originally in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it. Not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place under his own direction in Düsseldorf on December 30, 1852. The American premiere took place on March 30, 1856, in New York, at a so-called "Sacred Concert" led by Carl Bergmann. Boston first heard it the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. Georg Henschel led the first Boston Symphony performances of Schumann's Fourth Symphony in its 1851 revision in November 1882, subsequent performances being given by Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Otto Urack, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Leonard Bernstein, Guido Cantelli, Erich Leinsdorf, Stanislaw Skrowaczewski, Claudio Abbado, Neville Marriner, Seiji Ozawa, Hans Vonk, Charles Dutoit, Kurt Sanderling, Thomas Dausgaard (the most recent Tanglewood performance of the 1851 version, on July 16, 1995, though Ilan Volkov led the original 1841 version there more recently, on August 14, 1999), and Roberto Abbado (the most recent subscription performances, in November 1999). Prior to Volkov's aforementioned 1999 performance, the 1841 version had been played by the BSO on only three occasions: first under Arthur Nikisch in March 1892 (following performances of the 1851 revision the previous week), under Emil Paur in Philadelphia in January 1898, and under Jesús López-Cobos at Tanglewood in 1988. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Late in May 1841, Clara Schumann noted in the diary that she kept jointly with her husband Robert: "Sometimes I hear D minor strains resounding wildly in the distance." Those strains were emanating from Schumann's study, where he was hard at work at the keyboard on a symphony in D minor that would keep him occupied until October of the same year. Well before he undertook this effort, Clara would have had ample opportunity to eavesdrop on his labors. (Actually, Schumann's working habits posed something of a problem for her; while composing, he preferred that Clara refrain from practicing the piano.) During the early months of 1841, Schumann had been incredibly productive. In a mere four days toward the end of January he completed the sketches for his First Symphony in B-flat (Opus 38), which received its warmly applauded premiere with the Leipzig Gewandhaus in March. In the following months, he drafted the *Ouverture, Scherzo und Finale* (Opus 52), a light-hearted companion piece to its more ambitious predecessor. Among the least well-known of Schumann's compositions for orchestra, it was first aired publicly on a December concert at the Gewandhaus, the same program on which the D minor symphony was also premiered. While orchestrating the last movement of the *Ouverture, Scherzo und Finale* in May, Schumann simultaneously began to sketch out a *Phantasie* in A minor for piano and orchestra, a work better-known in its later and somewhat revised incarnation as the first movement of the A minor piano concerto (Opus 54).

The sustained productivity of Schumann's aptly named "symphonic year" was a long

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time in the making. His earliest effort along these lines dates back to the late 1820s, a time when he was ostensibly pursuing a degree in law at the University of Leipzig, but was in fact far more interested in honing his burgeoning musical skills. One of his first serious attempts at composition from that period was a piano quartet in C minor that he left in a partially finished state, intending eventually to "cobble it into a symphony." This plan failed to materialize, its only tangible traces being a number of orchestrational cues that Schumann entered into his manuscript copy of the quartet. During the early 1830s Schumann's thoughts turned to a concert overture—or perhaps even an opera—based on Shakespeare's *Hamlet*. Although this project never came to fruition, Schumann recycled some of his sketch materials in a G minor symphony for which he drafted only an opening pair of movements. Premiered in Zwickau, his hometown, in 1832, the first movement of the never-completed symphony offers a foretaste of things to come.

If these many false starts indicate that symphonies did not flow as easily from Schumann's pen as did songs and piano pieces, he could take some comfort in the fact that the symphony posed a major challenge to nearly all of the composers of his generation. As a critic, Schumann addressed the problem on numerous occasions in the pages of the *Neue Zeitschrift für Musik*, the journal that he and a group of like-minded thinkers had founded in 1834. Writing in 1839, he claimed that most of the symphonic works of his contemporaries amounted to little more than "pale imitations" of Beethoven. Only rarely did he detect signs of "a genuine preservation or mastery of the grand form, where ideas alternate in rapid succession and yet are linked by an inner spiritual bond." In other words, a major source of the aspiring composer's inspiration—the symphonies of Beethoven—proved to be an obstacle to the originality of expression that was a *sine qua non* for artistic success.

At about the same time, however, Schumann discovered that it was possible to write meaningful symphonies in the wake of Beethoven. During a long visit to Vienna between October 1838 and April 1839, he was introduced to Schubert's *Great* C major symphony by the composer's brother Ferdinand. Before long, he arranged for a performance of the virtually unknown masterpiece by the Gewandhaus Orchestra under Mendelssohn's direction. On December 11, 1839, a day after hearing a run-through of the work, he reported enthusiastically to Clara that Schubert's symphony was "beyond description." Schubert, he went on to say, had the uncanny ability "to make the instruments sound like human voices...and this length, this heavenly length like a novel in four volumes...I was totally happy, and wished only that you were my wife and that I too could write such symphonies." Before long, both wishes came true. After more than

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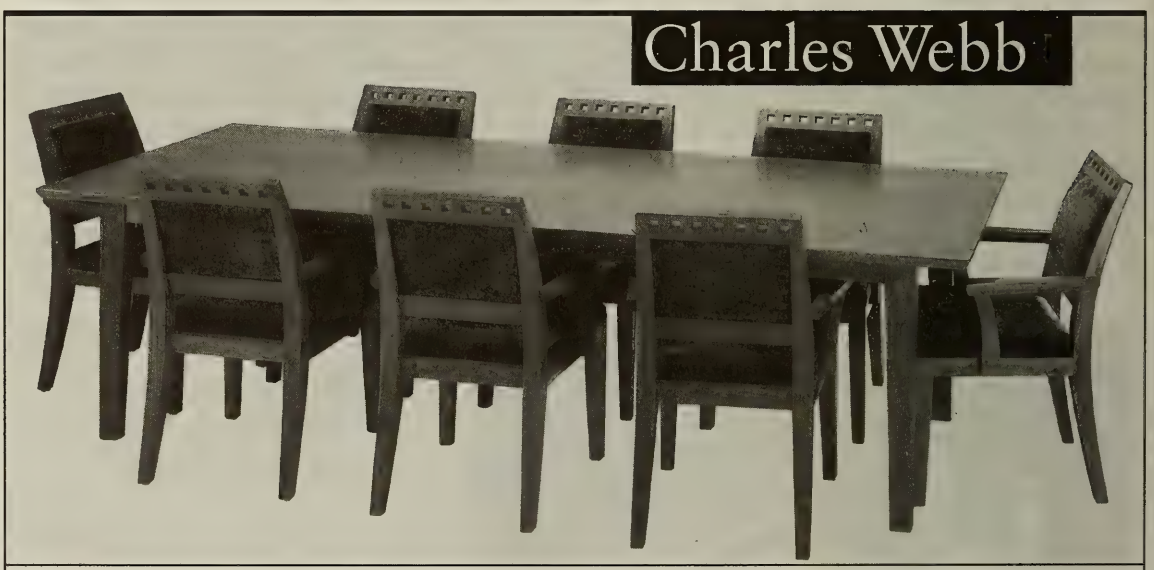

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a year of legal wrangling with Clara's father Friedrich, Schumann and his beloved were wed on September 12, 1840; and within about a year he would have an impressive series of symphonic works to his credit.

In some ways the D minor symphony is the most radical achievement of Schumann's symphonic year. Although its compact, many-movements-in-one form was not without precedent (Schubert had adopted a similar strategy in his *Wanderer Fantasy* for piano), never before had this scheme been pursued so rigorously in a symphony. The extreme concision of Schumann's musical language was probably a source of bewilderment for much of the audience who first heard the D minor symphony in December 1841. Strictly speaking, the concert on which it appeared was less a vehicle for Schumann than for Clara, whose rendition of the *Hexameron* duo with Liszt at the end of the program apparently stole the show. The critical reactions to Schumann's symphony, however, were decidedly mixed. According to a brief notice in the *Leipziger allgemeine Zeitung*, the new work was "full of clever ideas" and displayed a genuine "power of invention," but the critic for the journal of record, the *Allgemeine musikalische Zeitung*, found it deficient in both "content and form." Another factor mitigated against the unqualified success Schumann had hoped for. The symphony was conducted by the concertmaster of the Gewandhaus Orchestra, Ferdinand David, who, though a fine musician, was unable to elicit the polished results for which Mendelssohn's performances with the group were renowned. Both Schumann's inability to find a publisher for the symphony and the less than wholehearted enthusiasm of the critics probably influenced his decision to set the work aside—at least for the time being.

When Schumann revisited the D minor symphony after a decade-long hiatus in December 1851, he had already been serving for a year as Municipal Music Director in Düsseldorf. Though responsible for the supervision of musical activities at the city's two large Catholic churches, he was principally charged with the direction of the subscription concerts of the Allgemeiner Musikverein, a group consisting largely of amateurs—

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with a few strategically placed professionals—who came together to form an orchestra and chorus. The thoroughly revised version of the D minor symphony was premiered by the Düsseldorf orchestra in a concert of March 3, 1853, which also featured Beethoven's Fourth Piano Concerto and Schumann's recently completed ballade for vocal forces and orchestra, *Vom Pagen und der Königstochter*.

Some of the changes in the 1851 revision of the symphony—such as Schumann's substitution of German for the original Italian tempo indications—are more or less cosmetic. Others, however, are considerably more substantive. The newly composed transitions into the second and final sections, for instance, like the motivic additions in the concluding *Lebhaft*, go a long way toward making the musical argument even tighter than it was in the 1841 version. But by far the most controversial of Schumann's alterations involves his treatment of orchestral sonority. The thicker scoring of the 1851 version has been the object of harsh criticism. When Vincent d'Indy claimed in his *Cours de Composition* that "no useful lessons can be learned about orchestration from the study of Schumann's scores," he was alluding primarily to the D minor symphony. Moreover, the more somber hues of the later version have often been interpreted as signs of Schumann's deteriorating mental state and of the depression that finally engulfed him.

Robert and Clara Schumann

These opinions do not hold up well. First, there is no indication that Schumann's audiences were in the least disturbed by the later orchestration of the D minor symphony. In fact, a reviewer of a May 1853 performance praised it for its "simplicity, clarity, and freshness." Second, the admittedly dark coloring of many passages was meant to make an effect of solemn grandeur that Schumann often invoked when writing in the key of D minor, and hardly represents a general tendency in his later music. Third, not every passage is uniformly scored. On the contrary, the lighter textures of the middle sections—the *Romanze* and the Trio of the scherzo, in particular—provide a foil to the full scoring of the opening and close. Finally, Schumann himself viewed the second incarnation of the symphony as the definitive one, invariably referring to the 1841 version in his later correspondence as a "sketch." (Brahms's publication of the original version in 1891 nearly cost him his lifelong friendship with Clara Schumann, who considered his editorial effort to be a betrayal of her husband's intentions.)

The manuscript sources for the D minor symphony indicate that it took Schumann several attempts to arrive at a suitable name for the revised work. According to the autograph title page, he planned on calling it a "*Symphonistische Phantasie für großes Orchester*" ("Symphonic Fantasy for large orchestra"). The opening page of the score originally bore the similar title "*Phantasie für Orchester*," though Schumann subsequently scratched out "*Phantasie*" and replaced it with "*Symphonie*." By the time that Breitkopf and Hartel published the score in 1853, three of Schumann's symphonies were already in print, hence the designation as Symphony No. 4 (Opus 120). The first edition also includes a rather unwieldy subtitle; after listing each of the symphony's main sections, the publisher—or Schumann himself—added the phrase "*in einem Satze*"

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("in one movement"). If nothing else, the final title and the false starts leading up to it tell us that Schumann's Fourth is no ordinary symphony. And indeed, the freedom of its overall conception is more suggestive of a "symphonic fantasy" than of a symphony in the classical mold.

Schumann once wrote that compositions in the larger forms should possess a "historical dimension." That is, whether a piece consists of one movement or several, it should unfold a coherent narrative from within, alternately pausing to reflect on its own past and driving forward to a fixed goal. By this standard, the Fourth is the most "historical" of all of Schumann's orchestral works. Each of its principal sections (or movements) dovetails neatly one into the next, and the resultant continuity is further enhanced by a fine web of motivic relationships. Much of the symphony's melodic substance derives from two ideas, both in the minor mode: a languid, sinuous line first stated in the slow introduction by middle-register strings and bassoons, and the propulsive theme of the ensuing *Lebhaft*. A third idea also plays an important role in the symphony's unfolding plot: a fanfare for winds and brass introduced at the central climax of the first *Lebhaft*. The *Romanze* opens with a melancholy tune for solo oboe and cello accompanied by pizzicato strings (Schumann even toyed with the idea of adding a guitar to the texture), but then we hear an extended reminiscence of the languid music of the slow introduction. Transformed from minor into major, this idea in turn becomes the subject of florid arabesques in the violin solo that follows. Schumann probably derived the main theme of the scherzo from the First Symphony of J.W. Kalliwoda, a now all-but-forgotten composer who was quite respected in his day. Here too we sense Schumann's desire to knit together the strands of the musical narrative, for the scherzo alternates with a Trio based on the florid violin solo of the *Romanze*. Gradually intensifying allusions to the theme of the first *Lebhaft* usher in the finale, which Schumann frames with statements of the earlier fanfare theme. Turning emphatically to the major mode, the music thus traces a great arc from brooding melancholy to ultimate triumph, a process confirmed by the jubilant coda. Although the principal ideas of the symphony alternate in rapid succession, they clearly embody the "inner spiritual bond" that Schumann sought in vain in so many of his contemporaries' symphonic works.

—John Daverio

Professor of Music at the Boston University School of Music, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age"*; *Nineteenth-Century Music and the German Romantic Ideology*, and various articles on the music of Schumann, Brahms, and Wagner. He has lectured widely on these topics, and has provided liner notes for numerous compact discs. His latest book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, has just been published by Oxford University Press. Mr. Daverio is also active as a violinist, with an emphasis on music of the twentieth century.

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Antonín Dvořák
Symphony No. 9 in E minor, Opus 95, *From the New World*

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He began sketching themes for his Symphony No. 9, From the New World, *during the last two weeks of 1892; the finished score is dated May 24, 1893. Anton Seidl led the New York Philharmonic in the first performance on December 16, 1893, having given a "public rehearsal" on the 15th. Emil Paur led the Boston Symphony Orchestra in the local premiere two weeks later, on December 29 and 30, 1893, subsequent BSO performances being given by Wilhelm Gericke, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Eleazar de Carvalho, Charles Munch, Carlo Maria Giulini, Erich Leinsdorf, Arthur Fiedler, Aldo Ceccato, Erich Kunzel, Joseph Silverstein, Seiji Ozawa (including the most recent subscription performances, in February 1992), Klaus Tennstedt, Leonard Slatkin, Jesús López-Cobos, Roger Norrington, David Wroe, and Roberto Abbado (the most recent Tanglewood performance, on July 7, 2002). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings.*

Antonín Dvořák's arrival in America on September 26, 1892, was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Upon his arrival it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me... to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter he began a sketchbook of musical ideas and made his first original sketches in America on December 19. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on January 10, 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential

accompaniments) for the entire first movement. From that time until the completion of the symphony on May 24 he fit composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World*. The composer himself started it all with an interview published in the New York *Herald* on May 21, just as he was finishing the last movement. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil... There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most

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composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Jeannette Thurber, whose persistence brought Dvořák to the National Conservatory of Music in New York

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, "Steal Away." Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words "*Z Noveho sveta*" ("*From the New World*") at the head of the title page in the middle of November 1893, just before his assistant

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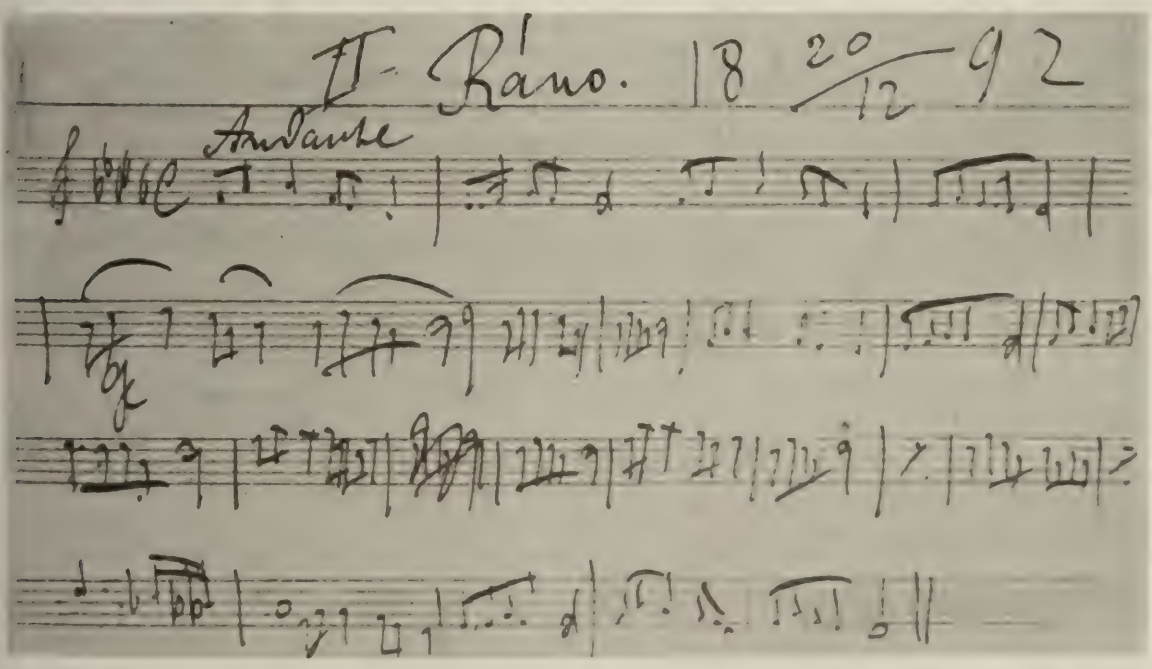
Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, more than a century after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. Originally Dvořák had the cellos doubling the horns here, but the effect is much more striking with horns alone, and he sensibly crossed out the cello part. This theme is one of several that will recur throughout the symphony as one of its main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of very limited compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the Allegro: a new theme (an unconscious reminiscence of "Swing low, sweet chariot"?) presented by the solo flute in its lowest register; the first four notes of this tune, too, will recur many times later on.

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own home-



Dvořák's original sketch for the first theme of the second movement, dated December 20, 1892; Dvořák later slowed the tempo from Andante to Largo, made the melody more pentatonic, and added a number of dotted rhythms.

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sickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "Goin' home"). The more Dvořák worked over this movement, the slower he felt the tempo ought to go. Though it was marked Andante in the final score, Dvořák slowed it first to Larghetto and ultimately to Largo. The introduction to the slow movement is one of Dvořák's most striking ideas: in seven chords he moves from E minor, the key of the first movement, by way of a surprising modulation to D-flat, the key of the second movement. A similar chord progression, though not modulating, reappears at the close to frame the movement.

Harry T. Burleigh at the time he knew Dvořák at the National Conservatory of Music in New York, c.1892

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. Though it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance, he must have been referring to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech furiant, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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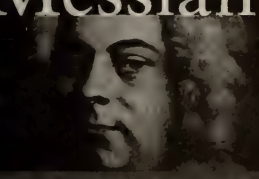
Basic information about Thomas Adès may be found on the websites of his publisher, Faber Music (www.fabermusic.com), and his record label, EMI Classics (www.emiclassics.com). The Faber site features a comprehensive works list and program notes for many of Adès's pieces. The brief Adès article in New Grove II was written by Arnold Whitall. Alex Ross's *New Yorker* article on Adès appeared in the issue of October 26/November 2, 1998. Most of Adès's works have been released on EMI, including Sir Simon Rattle and the City of Birmingham Symphony Orchestra's recording of *Asyla* (on a disc including his *Concerto Conciso*, *These Premises Are Alarmed*, Chamber Symphony, and *...but all shall be well*). The opera *Powder Her Face* is also available, performed by the Almeida Opera and conducted by the composer. Two earlier releases—one with *Living Toys* and other works, the other with *Life Story* and other works—are available in EMI's inexpensive "Debut" series. Adès as a performer of others' music has released a piano recital disc of works by Grieg, Busoni, Janáček, Stanchinsky, Kurtág, and Castiglioni, and accompanies tenor Ian Bostridge in Janáček's song cycle *The Diary of One Who Disappeared* (both also EMI).

—Robert Kirzinger

The first full-scale biographical study of Schumann in English is Boston University professor John Daverio's *Robert Schumann: Herald of a "New Poetic Age"* (Oxford paperback). Daverio's new book, *Crossing Paths: Perspectives on the Music of Schubert, Schumann, and Brahms*, intriguingly examines a variety of crosscurrents in the music and lives of those three composers (Oxford University Press). Daverio also wrote the Schumann entry in the revised (2001) New Grove Dictionary of Music and Musicians. Gerald Abraham's older article on Schumann from the 1980 edition of The New Grove was reprinted in *The New Grove Early Romantic Masters 1–Chopin, Schumann, Liszt* (Norton paperback). Eric Frederick Jensen's *Schumann* is a recent addition (2001) to the Master

2002–2003 SEASON

Messiah



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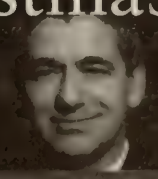

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Musicians Series (Oxford). Hans Gál's *Schumann Orchestral Music* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). *Robert Schumann: The Man and his Music*, edited by Alan Walker, includes a chapter by Brian Schlotel on "The Orchestral Music," though, as in most of the older literature, the reader can expect to encounter the oft-repeated charge—now deemed at least arguable, if not fallacious—that Schumann could not write properly for the orchestra (Barrie and Jenkins). Michael Steinberg's notes on the four Schumann symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's Schumann symphony notes in his *Essays in Musical Analysis* include only the First, Third, and Fourth (Oxford paperback). Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* is a study of the composer's medical and psychological history based on surviving documentation (Northeastern University Press).

Christoph von Dohnányi recorded the four Schumann symphonies with the Cleveland Orchestra (London). Other important Schumann cycles with "standard" orchestral forces include (alphabetically by conductor) Leonard Bernstein's with the Vienna Philharmonic (Deutsche Grammophon), Rafael Kubelik's with either the Berlin Philharmonic (Deutsche Grammophon) or the Bavarian Radio Symphony Orchestra (Sony "Essential Classics"), Wolfgang Sawallisch's with the Bavarian Radio Symphony Orchestra (EMI "Great Recordings of the Century"), and George Szell's with the Cleveland Orchestra (Sony "Masterworks Heritage"). Roy Goodman's period-instrument cycle with the Hanover Band (including the original rather than the revised version of Symphony No. 4) not only offers fine performances but is a real ear-opener with regard to the instrumentation, which comes across with a clarity often lacking in performances using modern instruments (RCA Red Seal; currently unlisted). Erich Leinsdorf recorded Schumann's Fourth Symphony with the Boston Symphony Orchestra in 1963 (RCA).

John Clapham's Dvořák article from the 1980 edition of The New Grove was reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham is also the author of two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). The article on the composer in the revised edition (2001) of The New Grove is by Klaus Döge. Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Michael Steinberg's *The Symphony–A Listener's Guide* includes his program notes on Dvořák's Sixth through Ninth symphonies (Oxford paperback). Donald Francis Tovey's note on the *New World* Symphony is in his *Essays in Musical Analysis* (Oxford paperback).

Christoph von Dohnányi recorded the *New World* Symphony with the Cleveland Orchestra (London). Of the many available recordings, classic older accounts include (alphabetically by conductor) Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips), István Kertesz's with the London Symphony Orchestra (London), Rafael Kubelik's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), and George Szell's with the Cleveland Orchestra (Sony "Masterworks Heritage"). Arthur Fiedler recorded the *New World* Symphony with the Boston Symphony Orchestra in 1970 (RCA).

—Marc Mandel

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra in memory of Mark Reindorf.

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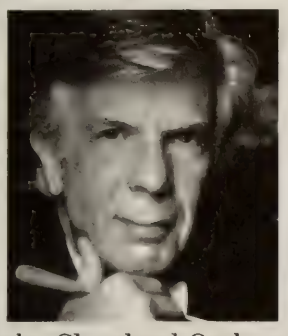
Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestra and opera conductors. In addition to guest conducting engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg as well as principal orchestral conducting posts in Germany, London, and Paris. Christoph von Dohnányi completed his tenure as music director of the Cleveland Orchestra in 2002. He assumed the post in 1984 and led the orchestra in 1000 concerts, fifteen international tours, twenty-four premieres, and 109 recorded works. Mr. Dohnányi made a European tour with the Cleveland Orchestra at the end of last season. He becomes music director laureate of that orchestra in 2002-03. Also this season he makes guest appearances in Boston, Philadelphia, Pittsburgh, Chicago, and New York. In 2004-05 he becomes chief conductor of the North German Radio Symphony Orchestra in Hamburg. In September 1997, Mr. Dohnányi became principal conductor of London's Philharmonia Orchestra, having served as principal guest conductor since 1994. He leads the Philharmonia each year in concerts in London and in an opera production at the Théâtre du Châtelet in Paris. Christoph von Dohnányi has frequently conducted at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. With the Vienna Philharmonic Orchestra he has been a frequent guest conductor at the Salzburg Festival, leading world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. Mr. Dohnányi returned to Salzburg during the summer of 2001 for a new production of Richard Strauss's *Ariadne auf Naxos*. In October 2001 he conducted Strauss's *Die Frau ohne Schatten* at the Royal Opera House, Covent Garden. Mr. Dohnányi also appears with Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *A Masked Ball* and Berg's *Wozzeck*. Christoph von Dohnányi has made many critically acclaimed recordings with both the Cleveland Orchestra and the Vienna Philharmonic Orchestra for London/Decca. With Cleveland, he led concert performances and recordings of Wagner's *Die Walküre* and *Das Rheingold*. With Vienna, Mr. Dohnányi has recorded a variety of symphonic works and a number of operas, including Beethoven's *Fidelio*, Berg's *Wozzeck* and *Lulu*, Schoenberg's *Erwartung*, Strauss's *Salome* and Wagner's *The Flying Dutchman*. With Cleveland he has recorded a large and varied discography that includes the complete symphonies of Beethoven, Brahms, and Schumann, as well as symphonies by Bruckner, Dvořák, Mahler, Mozart, Schubert, and Tchaikovsky and works by Bartók, Berlioz, Ives, Varèse, and Webern, among others. Mr. Dohnányi's only previous appearances with the Boston Symphony Orchestra were in February 1989, when he led a program of Ligeti, Bartók, and Brahms.

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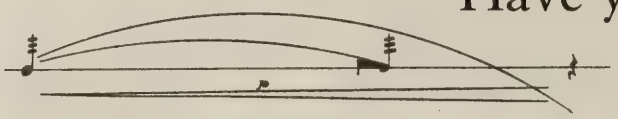

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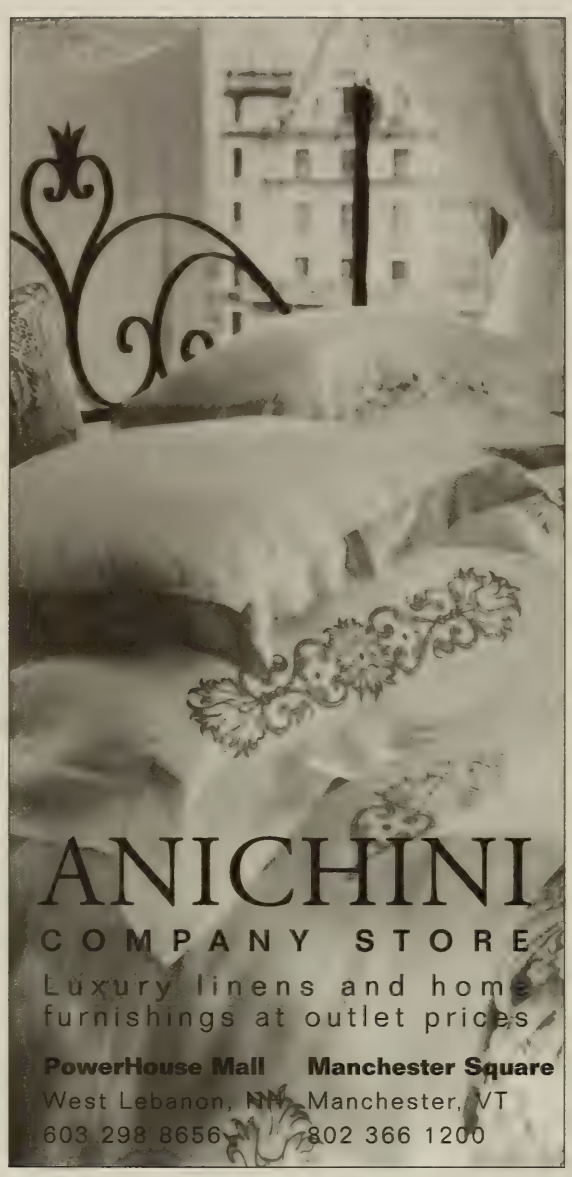

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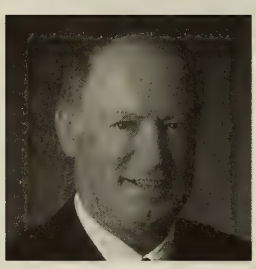

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NEXT PROGRAM. . .

Friday, November 29, at 1:30
Saturday, November 30, at 8
Tuesday, December 3, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

MAREK JANOWSKI conducting

ENGELBERT HUMPERDINCK
Hänsel und Gretel
Fairy Tale Opera in Three Acts
(concert performance with supertitles)

Hänsel ..... RUXANDRA DONOSE, mezzo-soprano
Gretel, his sister ..... RUTH ZIESAK, soprano
Gertrud, their mother ..... NADINE SECUNDE, soprano
Peter, their father, a broom-maker ..... BERND WEIKL, baritone
The Witch ..... AGNES BALTSA, mezzo-soprano
The Sandman / The Dew Fairy ..... MARIA KANYOVA, soprano
Children ..... PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, artistic director

German conductor Marek Janowski makes a welcome return to Symphony Hall after several years' absence, bringing a special treat for the holiday season: concert performances—with English supertitles—of Engelbert Humperdinck's opera *Hänsel und Gretel*, featuring an outstanding international cast of soloists as well as the Brookline-based PALS Children's Chorus. With a libretto by the composer's sister based on the famous Brothers Grimm fairy tale, *Hänsel und Gretel* was a phenomenal success at its first performance on December 23, 1893. Richard Strauss, who led the opera's premiere, declared it a masterpiece, and it quickly found a secure place in the repertoire. The story of the lost brother and sister ensnared by a witch with a gingerbread house is set by Humperdinck in a late-Romantic style influenced by Wagner, with a melodic charm derived from folk music.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Friday 'A'—November 29, 1:30-3:40
Saturday 'A'—November 30, 8-10:10
Tuesday 'C'—December 3, 8-10:10

MAREK JANOWSKI conducting
RUXANDRA DONOSE, mezzo-soprano (Hänsel)
RUTH ZIESAK, soprano (Gretel)
NADINE SECUNDE, soprano (Gertrude)
BERND WEIKL, baritone (Peter)
AGNES BALTSA, mezzo-soprano (Witch)
MARIA KANYOVA, soprano (Sandman/ Dew Fairy)
PALS CHILDREN'S CHORUS, JOHANNA HILL SIMPSON, director

HUMPERDINCK *Hänsel und Gretel* (concert performance; in German with supertitles)

Thursday, December 5, at 9:30 a.m. (Open Rehearsal)
Thursday 'C'—December 5, 8-9:50
Friday 'B'—December 6, 1:30-3:20
Saturday 'A'—December 7, 8-9:50

MAREK JANOWSKI conducting
ZOLTÁN KOCSIS, piano

BARTÓK	Piano Concerto No. 2
STRAUSS	*An Alpine Symphony*

Thursday 'A'—January 9, 8-10:05
Friday 'A'—January 10, 1:30-3:35
Saturday 'A'—January 11, 8-10:05

JAMES LEVINE conducting
ROBERT TAUB, piano

SESSIONS	Concerto for Piano and Orchestra
HARBISON	Symphony No. 3
BRAHMS	Symphony No. 1

Thursday 'C'—January 16, 8-9:50
Friday Evening—January 17, 8-9:50
Saturday 'A'—January 18, 8-9:50
Tuesday 'B'—January 21, 8-9:50

TON KOOPMAN conducting
ANDREAS SCHOLL, countertenor

BACH	Orchestral Suite No. 3
BACH	Cantata No. 170, *Vergnügte Ruh', beliebte Seelenlust*
HAYDN	Symphony No. 99

Thursday, January 23, at 9:30 a.m. (Open Rehearsal)
Thursday 'D'—January 23, 8-10:05
Friday 'B'—January 24, 1:30-3:35
Saturday 'B'—January 25, 8-10:05
Tuesday 'C'—January 28, 8-10:05

SIR NEVILLE MARRINER conducting
LYNN HARRELL, cello

TIPPETT	Concerto for Double String Orchestra
ELGAR	Cello Concerto
VAUGHAN WILLIAMS	*A London Symphony* (Symphony No. 2)

Thursday 'B'—January 30, 8-9:55
Friday Evening—January 31, 8-9:55
Saturday 'B'—February 1, 8-9:55
Tuesday 'B'—February 4, 8-9:55

NEEME JÄRVI conducting
BARBARA HENDRICKS, soprano

CHADWICK	Symphony No. 3
STRAUSS	Four Last Songs
STRAUSS	Suite from *Der Rosenkavalier*

Programs and artists subject to change.

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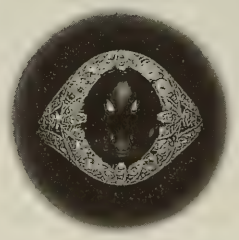

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

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LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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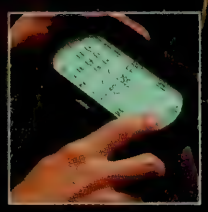

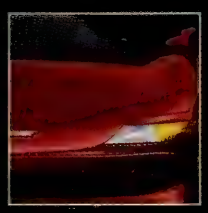

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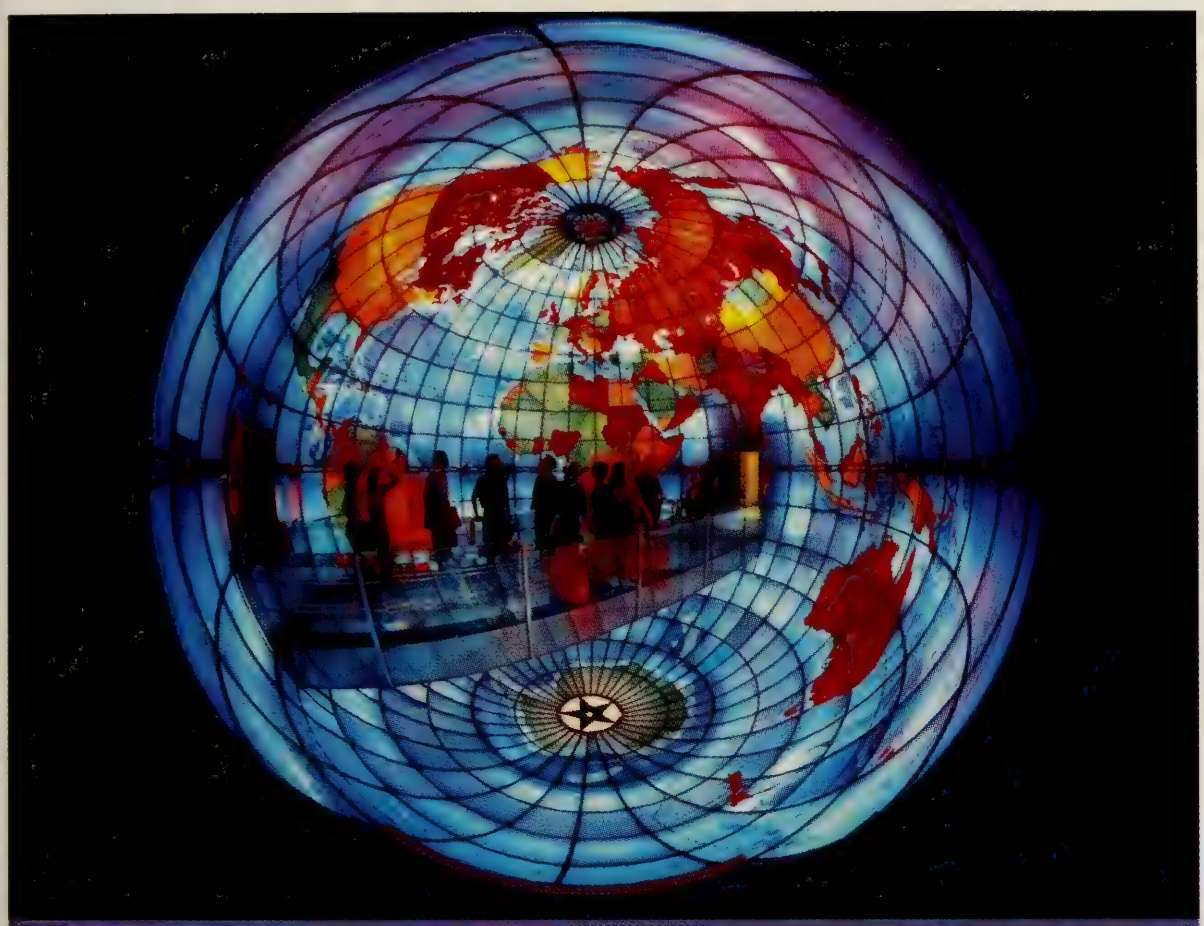

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BSO

Ethan Ayer Guest Artist Fund

The appearances of this week's guest artists with the Boston Symphony Orchestra are made possible in part by an endowment fund established in 1983 by the late Ethan Ayer. The Ethan Ayer Guest Artist Fund provides income for the appearance of guest artists for one subscription program each season.

Ethan Ayer was a multi-gifted man: an author, librettist, poet, and playwright. His brother, Neil R. Ayer, described him as "a man of extraordinarily good taste when it came to evaluating the arts, whether architecture, music, painting, landscaping, or the human voice." Mr. Ayer's greatest success was his libretto for *Wings of the Dove*, an opera based on the novel by Henry James; the opera opened with great success and acclaim at the New York City Opera. He was also a novelist (*The Enclosure*), and wrote three plays (*The Great Western Union*, *Claude*, and *Nothing to Hide*) and a musical entitled *Nobody's Earnest* based on the famous play by Oscar Wilde. Ethan Ayer was a longtime resident of Cambridge and a BSO subscriber for many years. He established the Ethan Ayer Guest Artist Fund during his lifetime as a testament to his love of the orchestra.

For Holiday Giving—
BSO Members on Compact Disc

When making your holiday gift list, don't forget that CDs featuring members of the BSO make excellent gifts. Recent releases include "Charles Schlueter: Trumpet Concertos," featuring BSO principal Schlueter in music of Neruda, Haydn, Tartini, and Hummel with Kazuyoshi Akiyama and the Kyushu Symphony Orchestra (on Kleos Classics); "A Birthday Hansel," a disc spotlighting soprano Annette Betanski (wife of BSO principal horn James Sommerville) and harpist Susan Miron (wife of BSO violist Burton Fine) with Sommerville, Fine, and BSO colleagues Jacques Zoon, Catherine French, and Martha Babcock in music of Britten, Ravel, Saint-Saëns, Falla, and oth-

JANUARY AT SYMPHONY HALL . . .

Koopman

Following Music Director Designate James Levine's BSO program of Sessions, Harbison, and Brahms (January 9-11), the Boston Symphony Orchestra offers a compelling roster of guest artists in programs of wide-ranging interest. **January 16-21**: Dutch conductor TON KOOPMAN, a world-renowned interpreter of J.S. Bach's music, makes his Boston Symphony debut with a program of Bach and Haydn that also features the BSO debut of internationally acclaimed German countertenor ANDREAS SCHOLL. **January 23-28**: Following his much anticipated return to Tanglewood this past summer, British conductor SIR NEVILLE MARRINER leads the BSO at Symphony Hall for the first time since 1976. American cellist LYNN HARRELL, always an audience favorite, is soloist in Elgar's Cello Concerto, part of an all-English program also including music of Tippett and Vaughan Williams. **January 30-February 4**: American soprano BARBARA HENDRICKS joins returning guest conductor NEEME JÄRVI for Richard Strauss's moving Four Last Songs, on a program with the Suite from Strauss's opera *Der Rosenkavalier* and the rarely heard Symphony No. 3 of New England composer George Chadwick, premiered by the BSO in 1894 and not heard here since 1914.

Hendricks

Marriner

Tickets for all of these performances are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

ers (Chandos); "Two of a Mind," featuring English trombonist Nick Hudson and BSO bass trombonist Douglas Yeo in music for tenor trombone and bass trombone, including BSO member Lawrence Wolfe's *Currents*, composed for Hudson and Yeo, plus music ranging from J.S. Bach to Vaughan Williams to Richard Rodgers (Egon); and a disc featuring BSO bassoonist Richard Ranti with members of the Walden Chamber Players (his BSO colleagues Alexander Velinzon, Andrew Pearce, and Lawrence Wolfe among them) in music of Villa-Lobos, Vaughan Williams, and more (Nonantum). In addition, Deutsche Grammophon has recently reissued on compact disc the acclaimed 1979 Boston Symphony Chamber Players recording of Johann Strauss waltzes arranged for chamber ensemble, filled out by music of Stravinsky. These discs and many more featuring other members of the BSO are available in the Symphony Shop.

BSO Members in Concert

Under the direction of BSO violinist Wendy Putnam, the Concord Chamber Music Society performs Schubert's *Adagio and Rondo concertante*, D.487, John Harbison's *November 19, 1828* for piano and string trio, and Dvořák's Piano Quartet in E-flat, Op. 87, on Sunday, December 15, at 3 p.m., at the Concord Academy Performing Arts Center, 166 Main St. in Concord. The performers are Ms. Putnam, violist Karen Dreyfus, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 369-6080.

The New England Brass Band, under its music director, BSO bass trombonist Douglas Yeo, will give three Christmas concerts in the Boston area: on Sunday, December 8, at 3 p.m. at the Wilmington Congregational Church in Wilmington; on Sunday, December 15, at 7 p.m. at the First Parish Church in Westwood, and on Saturday, December 21, at 7 p.m. at the Free Christian Church in Andover. Visit www.newenglandbrassband.org or write concerts@newenglandbrassband.org for further information and directions.

The Higginson Society

Members of the Higginson Society of the Boston Symphony Orchestra proudly share a passion to sustain one of the world's great orchestras. Continuing the legacy of Henry Lee Higginson, the orchestra's founder and first benefactor, support from the Higginson Society ensures that symphonic music of the highest caliber will be available to the public. Over the years, Higginson Society members have built their own legacy of leadership, commitment, and philanthropy. Higginson Society members donate $2,500 or more annually to support the Boston Sym-

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

phony Orchestra. The continued success of the BSO is a direct result of the growing number of Higginson Society members who contribute each year to the Annual Fund. For more information or to become a Higginson Society member, please call the Friends of the BSO Office at (617) 638-9276.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses Humperdinck's *Hänsel und Gretel*. As the season continues, former BSO Director of Publications Michael Steinberg discusses Bartók and Strauss (December 5-7), Marc Mandel discusses Sessions, Harbison, and Brahms (January 9-11), and Elizabeth Seitz of Boston University and the New England Conservatory discusses Bach and Haydn (January 16-21).

The BSO Salutes MetLife Foundation

The Boston Symphony Orchestra salutes MetLife Foundation for its exemplary three-year commitment to supporting BSO youth education programs. Established by MetLife in 1976, MetLife Foundation continues a 130-year tradition of corporate contributions and community involvement. Since its inception, MetLife Foundation has contributed more than $230 million to support health, educational, civic, and cultural organizations and programs throughout the country. Recognizing the vital role the arts play in building healthy communities, MetLife Foundation contributes to the arts and culture across the United States by focusing on increasing opportunities for young people, reaching broader audiences through inclusive programming and making the arts more accessible for people of all abilities. Since 1990, the Foundation has contributed over $30 million to support arts education. BSO education programs currently serve over 60,000 students statewide, offering high-quality exposure to music and the arts, helping school systems implement education reform in the arts, and providing teachers with specialized training in and a broad spectrum of resources for arts education. The BSO extends its deepest gratitude for MetLife Foundation's investment in our educational programs, in young people throughout Massachusetts, and in the future of classical music.

Experience "Christmas in Newport" Sunday, December 15

Join the Boston Symphony Association of Volunteers for "Christmas in Newport" on Sunday, December 15, 2002, from 8 a.m. to 3:30 p.m., sponsored by Accenture. The day begins with a visit to The Breakers, the magnificent mansion, which will be decked in yuletide finery. Brunch will follow in the grand ballroom of the Ocean Cliff Hotel, an elegant waterfront estate also decorated for the holidays, and the day will end with traditional holiday music performed by the Chamber Singers of Swanhurst Chorus. All proceeds from "Christmas in Newport" benefit the Boston Symphony Orchestra. Tickets are $100 per person ($43 tax-deductible) including admission to The Breakers, brunch (excluding alcoholic beverages), tax, tip, and round-trip motor coach transportation from Symphony Hall. If you prefer to provide your own transportation, the cost is $85 per person ($43 tax-deductible). To order tickets, please call Paula Ramsdell in the Volunteer Office at (617) 638-9391.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA 2002-2003

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Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

*Nancy Bracken
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Aza Raykhtsaum
David and Ingrid Kosowsky chair

*Bonnie Bewick
Theodore W. and Evelyn Berenson Family chair

*James Cooke
Stephanie Morris Marryott and Franklin J. Marryott chair

*Victor Romanul
Bessie Pappas chair

*Catherine French
Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes
Burton Fine
Ronald Wilkison
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Kazuko Matsusaka
*Rebecca Gitter

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

‡Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

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122nd Season, 2002-2003

Friday, November 29, at 1:30
Saturday, November 30, at 8
Tuesday, December 3, at 8

MAREK JANOWSKI conducting

ENGELBERT HUMPERDINCK
Hänsel und Gretel
Fairy Tale Opera in Three Acts

Hänsel ..... RUXANDRA DONOSE, mezzo-soprano
Gretel, his sister ..... RUTH ZIESAK, soprano
Gertrud, their mother ..... NADINE SECUNDE, soprano
Peter, their father, a broom-maker ..... BERND WEIKL, baritone
The Witch ..... AGNES BALTSA, mezzo-soprano
The Sandman } ..... MARIA KANYOVA, soprano
The Dew Fairy }
Children ..... PALS CHILDREN'S CHORUS,
JOHANNA HILL SIMPSON, director

English supertitles by Cori Ellison
DigiText System courtesy of Virginia Scenic, Chesapeake, VA
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Patrick Drone, DigiText field technician
Kayo Iwama, supertitles technician

There will be an intermission after Act II.

The guest artists' appearances are supported by the Ethan Ayer Fund.

The afternoon concert will end about 3:45 and the evening concerts about 10:15.

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"HÄNSEL UND GRETEL": The Story of the Opera

ACT I—At Home

Hansel and Gretel are brother and sister, close in age, but the text does not specify which is the older. Probably, though, it is Gretel. Their father, Peter, makes brooms, and the family is desperately poor. First the Overture. Then, when the action begins, the children are home alone, Hansel making a broom, Gretel knitting a stocking. Their delight in play wins out over their industry, and instead of working at their tasks, they sing and dance. Their mother, Gertrud, comes home and is furious when she finds the children at play. Reaching out to smack Hansel, she knocks over a jug of milk that a kindly neighbor had brought over; not only is the milk gone, and with it the hope of anything for supper other than dry bread again, the new jug is broken as well. Gertrud sends the children out into the forest to pick wild strawberries, and alone, she voices her despair at the family's lot. She falls into exhausted sleep, but almost immediately Peter comes home. As usual, he is a bit tipsy, but this time there is a difference: he has sold many brooms at a fair and he comes laden with sausages, eggs, bacon, butter, all sorts of vegetables, and even coffee. But wait, where are the children? Gertrud explains, and Peter—now it is his turn to be furious—reminds her that in the forest where she has sent Hansel and Gretel, there is a dread witch known to capture and eat children. The parents head out together to find Hansel and Gretel.

ACT 2—In the Forest

After an orchestral prelude titled "The Witch's Ride," we see Hansel and Gretel as they look for strawberries, singing and play-acting as they go about this task. But somehow it comes about that in play they eat all the berries they have picked and that night is falling and it has become too dark for them either to resume their work or indeed to find their way home. They lie down to sleep and the Sandman comes to sprinkle sleepy-dust into their eyes. As they prepare for the night, they pray that fourteen angels will descend to protect them. Their prayer is answered, and the angels range themselves about the children as the orchestra plays the beautiful music known as the "Dream Pantomime."

ACT 3—The Gingerbread House

It is morning, and the Dew Fairy comes to wake Hansel and Gretel. Daylight reveals a little house all made of cake and candy, bits of which they break off and eat for their breakfast. Suddenly the Witch emerges from the house, delighted at the prospect of an excellent breakfast the arrival of Hansel and Gretel presents to her. She casts a spell that prevents the children from moving, and goes for a wild and joyous ride on her broomstick. She has locked Hansel into a cage where she will fatten him up. Meanwhile she puts Gretel to work, helping with the baking. Pretending stupidity and incomprehension, Gretel tricks the Witch into showing her how to check on the progress of things in the oven and through that ruse manages to shove her in, shutting the door behind her. A huge explosion follows, and all that is left is a wall of gingerbread, which proves to have been made of children previously captured by the Witch. Hansel and Gretel liberate and revive the other children. Peter and Gertrud appear, their anxious search for Hansel and Gretel successful, and all join in a prayer of thanksgiving.

—Michael Steinberg

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MAREK JANOWSKI conducting

Please note that mezzo-soprano Agnes Baltsa, who was to have sung as the Witch in these performances of *Hänsel und Gretel*, is unable to appear because of illness. We are fortunate that tenor **STEVEN COLE** was available to sing the role in her place.

A MALE WITCH...?
Though Humperdinck's score for *Hänsel und Gretel* assigns the role of the Witch to a mezzo-soprano, the tradition of a male singer taking the part (in female garb)—specifically a character tenor, whose penetrating, even percussive, timbre suits such other sinister and insinuating roles as Loge and Mime in Wagner's *Ring*—dates back to the earliest years of the opera's history. At the Metropolitan Opera, which gave its first performances of *Hänsel und Gretel* in 1905, four well-known character tenors on the company's roster have taken the role in 18 different seasons, the earliest being Albert Reiss (30 performances between 1910 and 1916), the most recent being Andrea Velis (15 performances between 1971 and 1980). Concurrent with this week's BSO performances, the tenor Graham Clark, famed for his work in Wagner and Britten, is appearing as the Witch with San Francisco Opera. A 1970 Telefunken recording with Otmar Suitner conducting the Dresden Staatskapelle has tenor Peter Schreier in the role of the Witch.

Steven Cole

Internationally acclaimed American tenor Steven Cole was originally educated as a sociologist-anthropologist. He made his professional debut singing Monsieur Triquet in *Eugene Onegin* with the Boston Symphony under Seiji Ozawa at Tanglewood in 1974; he recently celebrated the twentieth anniversary of that occasion, singing Sellem in *The Rake's Progress* with Ozawa and the BSO in December 1995. Specializing in character tenor roles, he sings a remarkably varied repertoire of more than fifty roles ranging from Monteverdi to Ligeti. During 2002-03 he appears in *Ariadne auf Naxos* at the Liceo in Barcelona, *Les Contes d'Hoffmann* in Lausanne, and *The Magic Flute* in Cagliari. Mr. Cole made his Metropolitan Opera debut as the Dancing Master in

Ariadne auf Naxos under James Levine. He has sung with the Cleveland Orchestra and Chicago Symphony, and performed Janáček's *In the House of the Dead* with Rafael Kubelik conducting the New York Philharmonic. He has returned many times to San Francisco Opera (*Khovanshchina, Boris Godunov, The Magic Flute, A Midsummer Night's Dream*) and has also performed with Canadian Opera, Houston Grand Opera, and Lyric Opera of Chicago. Mr. Cole appears regularly in Europe, especially in France and Switzerland. He has performed with the Opéra National de Paris (most recently in *Billy Budd*) at the Théâtre des Champs-Élysées, as well as with the Opéra-Comique, Opéra National de Lyon, Opéra de Nice, at the Grand Théâtre de Genève, and Opéra de Lausanne. He is invited regularly to the Aix-en-Provence Festival, where he has recorded two productions for Erato: *The Magic Flute* under William Christie and *The Rake's Progress* under Kent Nagano. Recent performances include *Orphée aux Enfers* in Geneva and Lyon under the musical direction of Marc Minkowski, which was recorded for EMI. Mr. Cole also has a particular interest in contemporary repertoire, having participated in the world premieres of Jean Prodromides's *La Noche Triste*, Gavin Bryars's *Medea*, and the revised version of Györgi Ligeti's *Le Grand Macabre* in a production by Peter Sellars at the 1997 Salzburg Festival, a production also presented in February 1998 at the Châtelet with the Philharmonia Orchestra under Esa-Pekka Salonen, at which time it was recorded by Sony Classical. Steven Cole has also been heard in Berg's *Lulu*, Hans Werner Henze's *Boulevard Solitude*, and Carlisle Floyd's *Susanna*, the latter being recorded under Kent Nagano for Virgin. He has also collaborated with such baroque specialists as Michel Corboz (*Orfeo, Il ritorno d'Ulisse in patria, L'incoronazione di Poppea*) and René Jacobs (Cesti's *L'Argia* and, recently, Cavalli's *La Calisto* at the Salzburg Festival).

Engelbert Humperdinck
Hänsel und Gretel, a Fairy Tale Opera in Three Acts

Engelbert Humperdinck (whose name so delighted the English pop singer Arnold George Dorsey that he adopted it as his own) was born in Siegburg, Prussia, just southeast of Cologne, on September 1, 1854, and died in Neustrelitz, Germany, on September 27, 1921. Hänsel und Gretel *has a complicated history, but its final operatic version was completed on September 17, 1893, and first performed at the Weimar Court Opera on December 23 that year with Richard Strauss conducting. Because of a copyright dispute, the orchestral parts for the overture had not arrived in time, and so the work was not heard in its truly complete form until December 30, when it was produced at the Bavarian Court Opera in Munich under Hermann Levi. Another casualty at Weimar was the Hänsel, Pauline de Ahna, the future Frau Doktor Strauss, who had sprained her ankle and had to be replaced by Ida Schubert, originally scheduled to sing Gretel, and who learned her new role in three days. The new Gretel was the very young, inexperienced, small-voiced but brave Marie Kayser. Siegfried Wagner had anticipated both the Weimar and Munich performances when he conducted the orchestral close of Act II, known as the Dream Pantomime, with the Leipzig Gewandhaus Orchestra on November 18, 1893, in what was otherwise a program of music by his grandfather, Franz Liszt, and his father, Richard Wagner. Music from* Hänsel und Gretel *was first heard in America on December 7, 1894, when Theodore Thomas conducted the Dream Pantomime with the Chicago Orchestra (now Chicago Symphony) and Walter Damrosch conducted the New York Symphony in the overture. The Boston Symphony, Emil Paur conducting, took up the Dream Pantomime on November 1 and 2, 1895, and the overture on December 22, 1897 (subsequent BSO performances of that being given by Max Fiedler, Karl Muck, Pierre Monteux, and, in November 1996, Seiji Ozawa). The BSO's performance file also tells us that "Selections from 'Hänsel and Gretel' for Voices and Orchestra" were performed in a Pension Fund concert led by Wilhelm Gericke on November 27, 1904 (a review preserved in the BSO Archives specifies the "slumber duet" and Dream Pantomime). The complete opera was first given in America, in English, at Daly's Theatre, New York, on October 8, 1895. In spite of the presence of the great Anton Seidl in the pit, this seems*

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Walter Piston Society member **JOHN W. ERWIN** is President of the Fund for New Performance/Video, New York, and Director of the Prague-based Stories Exchange Project: an ongoing experiment in using the arts to help reconcile ethnic conflict throughout the world. His books include *Lyric Apocalypse, Annunciations to Anyone,* and the forthcoming *Emperors Walt* dedicated to his newborn granddaughter, Iris Helena.

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not have been a great success, although some in the house derived amusement from the fact that Sir Augustus Harris, the English impresario in charge, seemed to know very little about this enterprise, referring to the composer as "Mr. Humperdinkel" and announcing that the music had been written "for this occasion." The Metropolitan Opera first gave it, in German, at the Saturday-matinee performance of November 25, 1905. The Boston Opera first presented the work during the 1910-11 season. (Later that company programmed it, bizarrely, as the second part of a double-bill with music from Debussy's "Le Martyre de Saint-Sébastien.")

Hänsel and Gretel are mezzo-soprano and soprano roles respectively; their parents, identified in the first edition of the score as Peter and Gertrud, as they are in the Grimm version of the tale, although never called by their names in the opera itself, are respectively a baritone and a mezzo-soprano; the Witch is another mezzo; the Sandman and the Dew Fairy are both sopranos. For the rest, the score calls for an echo chorus of three sopranos and two altos, a chorus of sopranos and altos for the Gingerbread Children in the finale, and an orchestra of two flutes and piccolo, two oboes (second doubling English horn), two clarinets (second doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, triangle, small bells, glockenspiel, cymbals, tam-tam, thunder machine, castanets, xylophone, cuckoo, tambourine, bass drum both with and without cymbals, harp, and strings.*

If ever there was a one-work composer, it is Engelbert Humperdinck. Not that he was not diligent, especially for a man much of the time distracted by the need to make a living as conductor, teacher, editor, arranger, copyist, and music critic, and one who, especially in his later years, was often in poor health. He wrote much for the stage, many large choral works, chamber music, and a hundred or so songs, though very little for orchestra. One of his other operas, *Königskinder* (*Royal Children*), enjoyed considerable success for a time, especially at the Metropolitan Opera, where it was produced in 1910 and much buoyed by the participation of the seductive and adored Geraldine Farrar. At the end of the day, however, it is for *Hänsel und Gretel* that Humperdinck is remembered.†

Humperdinck was thirty-nine when the success of *Hänsel und Gretel* changed his life, and a success it was: aside from the Weimar and Munich productions already mentioned, within a year the opera was performed in Karlsruhe (under Felix Mottl), Frankfurt (under Ludwig Rottenberg, future father-in-law to Paul Hindemith), Mannheim, Leipzig, Hamburg (Gustav Mahler—his Witch was the formidable Ernestine Schumann-Heink), Berlin (Felix Weingartner—with the Emperor falling all over himself with praise), Elberfeld, Düsseldorf, Dessau, Koblenz, Cologne, Mainz, Vienna, and Zurich.‡ Still more theaters staged the work over the next couple of seasons, and a touring company was formed to take it to German towns too small to have opera theaters of their own. Moreover, something like 450 hopeful authors sent Humperdinck librettos! For

---

*It is hard to think of another opera that is regularly cast with such varied voice types. For example, Hänsel is a soprano as often as not; the Father might be anything from a light Lieder singer or Mozart baritone to a Wotan; the part of the Witch is sometimes taken by a man, though not, I think, to happy effect.

†*Königskinder*, a work that contains much beautiful music, is a late- or post-Romantic poetic masterpiece very much worth exploring. Alas, the recording that makes the best case for it—Heinz Wallberg conducting, with Helen Donath and Hermann Prey—is out of print.

‡It is remarkable how much the first three productions were bedeviled by bad luck. The premiere was to have taken place in Munich, but the illness of the Gretel, Hanna Borchers, for whom there was no adequate cover, forced a postponement. That is how the honor of the premiere fell to Weimar, where, as we have already seen, there was the double trouble of the missing overture and the indisposed Hänsel, plus eight members of the orchestra, including several first-chair winds, out as victims of an influenza epidemic. Influenza also invaded the Karlsruhe house, and Mottl, "green with anger," had to put that premiere off until after the turn of the year.

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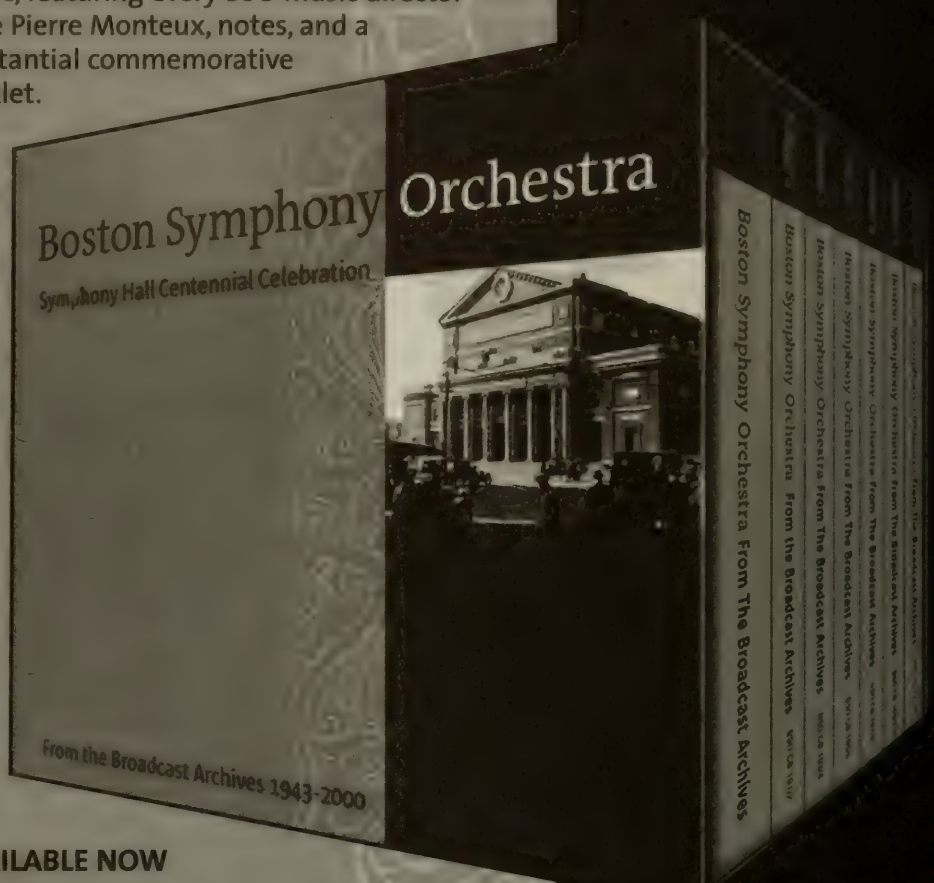

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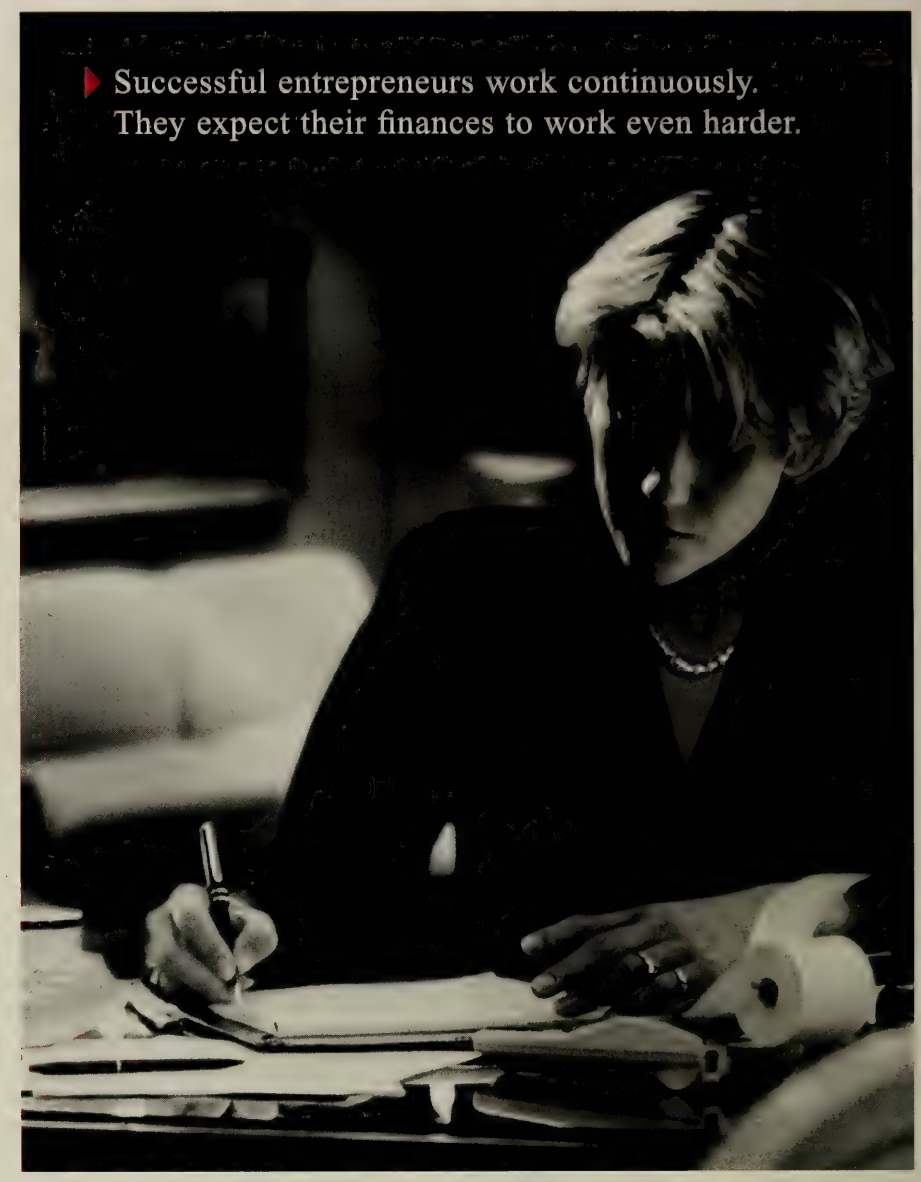

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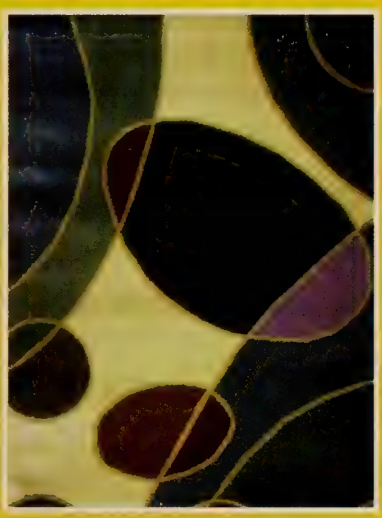

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decades, until it was displaced by *The Nutcracker*, *Hänsel und Gretel* was *the* thing to take upper-middle-class children to during their Christmas holidays. It is full of good tunes, but whether or not it is actually an opera children love—as against one their handlers *think* they will love (or ought to love)—remains, for me, an open question. For one thing, I imagine that children today would less easily cotton to its calculated naiveties than their counterparts 100 years ago. I know I enjoy it immensely more now than I did as a child.

It was the first complete opera to be broadcast in Europe (from Covent Garden in January 1923) and the first in the still continuing series from the Metropolitan Opera (on Christmas Day 1931).* Surprisingly, there was no complete recording until 1943, when one was made in wartime Berlin with Erna Berger as a perfect Gretel and the veteran Margarethe Arndt-Ober as a fabulous Witch.

Humperdinck's own story, not uniquely, began with paternal discouragement of the idea of becoming a composer: as a boy, Humperdinck even wrote his schoolmaster father a letter promising not to do anything so reckless. But the calling was strong—he had worked on two operas when barely in his teens, one of them on Goethe's *Claudine von Villa Bella*—and with the encouragement of Ferdinand Hiller, principal conductor in Cologne (the boy's intensely musical mother having insisted on an evaluation from him), opposition at home was overcome. Humperdinck went on to study, first in Cologne, later in Munich, winning many prizes along the way.

In 1880, a travel fellowship took him to Italy, where he gathered his courage to pay Wagner a courtesy call in Naples. He did not make enough of an impression on Cosima Wagner to rate mention in her staggeringly detailed diary, but when he reappeared some weeks later, she notes that "the day and evening [of May 22] are brought to a close with the choruses from *Parsifal,* sung by our children, our friends Plüddemann, Rubinstein, Humperdinck, and R." Nor was that all. "R." asked Humperdinck to come to Bayreuth to help with the preparations for the first performance of *Parsifal* at the 1882 Festival, and even beyond Wagner's death in February 1883, he became part of the Bayreuth establishment—the "*Kanzlei*" (secretariat) it was called—copying parts, coaching, and otherwise making himself useful.† The encounter with Wagner was crucial and the influence huge, an issue to be revisited later.

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*The first-ever complete opera broadcast emanated from the Met on December 11, 1910, a *Cavalleria rusticana* and *I pagliacci* double bill with Caruso, but this would remain an isolated event for twenty-one years.

†At the first performances of *Parsifal* in the summer of 1882, a few measures of the scene change music in Act III were actually by Humperdinck, a little extra music being needed at the last moment for technical reasons, but these were eventually replaced by some bars by Wagner himself. At least one passage by Humperdinck is still heard at Wagner concerts, and that is the concert ending to "Siegfried's Rhine Journey" from *Götterdämmerung*.

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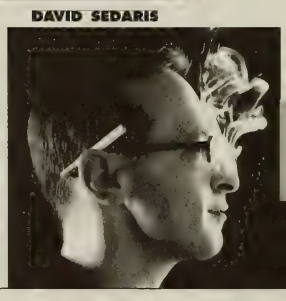

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In many respects, though, Humperdinck's life did not go well. He failed, time after time, to land conducting and teaching posts for which he applied; the management of the Cologne Opera, where he did get an appointment as staff conductor, fired him "for excessive conscientiousness" and taking too much time coaching and for rehearsal; an academic appointment in Barcelona was a disaster in every way; a position as intellectual and artistic companion to the munitions magnate Alfred Krupp turned out to be a humiliating farce; and he was frequently laid low by illness. Even Wagner let him down on one important occasion: at Christmas 1882 in Venice, to celebrate Cosima's birthday, Humperdinck was supposed to conduct Wagner's fifty-year-old Symphony, but at the last minute "R." decided to take the baton himself.

Humperdinck did find work as a music critic in Bonn and Mainz, and he got a position as an editor for the music-publishing house of Schott. One of his successes there, and one that gave him much satisfaction, as well it should have, is that he persuaded the firm to take on the Eichendorff, Goethe, and Mörike lieder of Hugo Wolf. As the 1880s came to an end, things began to look up. Humperdinck was appointed to the Hoch Conservatory in Frankfurt and as opera critic of the *Frankfurter Zeitung,* then and now (as the *Frankfurter Allgemeine Zeitung*) one of the best German newspapers. Cosima Wagner sent her twenty-year-old son Siegfried to study with him. Humperdinck himself got engaged, the first step in what was to be a happy and sustaining marriage.

But the most important professional event of those years was one that seemed at first to be merely domestic. His younger sister, Adelheid Wette, a writer, had put together a little play based on the fairy tale of Hansel and Gretel for a performance by her children, eight-year-old Isolde and seven-year-old Gudrun, on their father's thirty-fourth birthday, May 16, 1890. She asked her brother to provide music for four songs, which he did in just ten hours on April 18-19, 1890, and the entertainment at the Wettes' home in Cologne came off as planned.

Humperdinck later enjoyed telling such exalted conversation partners as Cosima Wagner and Kaiser Wilhelm that the emotion generated by that party had inspired him eventually to enlarge *Hänsel und Gretel* into a full opera, but he had in fact not been there himself. It was a chance conversation with Frau Wagner some weeks later, about a dramatization of a Grimm fairy tale she had recently seen at someone's home, that gave Humperdinck the impetus to expand *Hänsel und Gretel* into a *Singspiel*, an opera with spoken dialogue to link the musical numbers, and he worked on this in the second half of 1890. It was Hugo Wolf who then gave him the idea of enlarging the work still further by turning it into a full-dress, "through-composed" opera. Later, this sadly unsettled man was bitterly jealous of the immense success of the opera whose existence he had been the first to imagine and propose. Humperdinck's sister provided the text for the *Singspiel* and opera versions just as she had for the original modest, domestic *Märchenspiel.*

The title page of the score identifies the work as the setting of a "libretto by Adelheid

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Wette, based on the story by the Brothers Grimm," but this is, to say the least, misleading. As the German scholar Hans-Josef Irmen has demonstrated in his exhaustive monograph on *Hänsel und Gretel*, the person most crucially responsible for shaping the text was Adelheid's husband, Hermann Wette, a physician and writer, and he gets no credit at all. Not a great professional success and often in money difficulties, he was not always taken fully seriously by the Humperdinck clan. Moreover the relationship between Engelbert and Adelheid was very tight, and they strongly identified with the brother and sister in the story. Their mother even suggested that her daughter should sign the libretto, not as Adelheid Wette but as Adelheid Humperdinck.

"Based on... Grimm" is only marginally correct, which is obvious when you read the Grimm version of *Hänsel und Gretel* and the Wette libretto. In Grimm, Gertrud is the quintessential Wicked Stepmother, who, overriding her good-hearted but weak husband's objections, sends the children into the forest with the intention of having them either starve or freeze to death or letting them be killed and eaten by wild animals. When they have outsmarted the Witch and made their way home, their stepmother has been suitably punished—which is to say she has died. The Wettes in fact leaned less on the Brothers Grimm than on a gentler version of the story published in 1845 by Ludwig Bechstein, whose *Deutsches Märchenbuch* for a time even outran the Grimm collection in popularity, no doubt largely because of its Biedermeier softness. By 1890, though,

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Bechstein was pretty much forgotten. Humperdinck admitted in private that Bechstein was a more important source than the Grimms, but presumably composer and librettist wanted the prestige of the celebrated brothers' name. The pious conclusion—"When our need is greatest, God the Lord holds out his hand to us," mocked by Brecht and Weill in *The Threepenny Opera*—is the Wettes' contribution.

With each transformation—from play with songs to *Singspiel* to opera—*Hänsel und Gretel* took on more weight, not just—and obviously—in length, but in psychological and emotional freight. The dark patches of the story are of course darker when they are expressed by way of operatic music rather than through just words. And darkness lurks everywhere. At every encounter with *Hänsel und Gretel* I am shocked by the Mother's despairing monologue near the close of Act I. And every German child in the 1890s (and much later, too) would have known Gretel's riddle song at the beginning of Act II, *Ein Männlein steht im Walde* ("A little man stands in the forest"), and known the answer to the riddle: the little man is the fly agaric, cute-looking and one of the most deadly among poisonous mushrooms. And if you consider as well the final redemption of the *Kuchenkinder*, the children who were the Witch's previous victims and had been baked into gingerbread, it is not surprising that Irmen, in his stimulating book, associates this opera with the nineteenth-century fascination with the twin ideas of Death and Transfiguration.

The music takes on weight, Wagnerian weight, in some of its rich harmonic language and in the sumptuous orchestral style that prevails much of the time. What is not at all Wagnerian is Humperdinck's time scale: the hour and three-quarters that *Hänsel und Gretel* holds us spellbound and delighted is shorter than single acts of some of Wagner's operas (*Meistersinger* III, *Götterdämmerung* I, and *Parsifal* I), and of course the division into short, self-contained units, especially the folk songs and pseudo-folk songs, is quite un-Wagnerian. But all in all, Wagner is a powerful, indeed inescapable presence here. The *Meistersinger* apprentices and the corpulent Meister themselves pop up, so do the horsey Valkyries, the "learning to fear" music in *Siegfried*, the Fasolt-and-Fafner stomp, and of course *Parsifal*, in whose preparation Humperdinck was so deeply involved. (The text, too, is full of Wagnerian locutions.) Call it borrowing, reminiscence, allusion, homage —whatever. If you are not steeped in Wagner, you won't notice. If, on the other hand, Wagner is in your blood and some of *Hänsel und Gretel* sounds like a dictionary of quotations to you, don't let it distract you: have some empathy and compassion for Humperdinck's love for the musician who mattered most to him of any in the world, and, above all, have a sense of humor.*

*Apropos "borrowings," here is a vintage example of Wagner's malicious sense of humor as reported in Cosima's diary on March 31, 1881: "I have just thought of the joke he made to Humperdinck on Tuesday evening, when he advised him to compose *Egmont* as an opera, taking the words from Goethe and the music from Beethoven." Brahms was kinder. When he met Humperdinck at the Vienna premiere of *Hänsel und Gretel*, he acknowledged that they were perceived as being on the opposite side of the musical fence, "but we have a meeting place in *Meistersinger*."

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It is not necessary to produce a detailed account of the *Hänsel und Gretel* music here, but let me offer just a few comments. The beautifully made overture is surely the *Meistersinger* Prelude revisited *ad usum infantis*, as a cultivated German of Humperdinck's generation might have put it. It begins with a very German sound, that of a horn quartet: Weber's *Freischütz* Overture is what immediately comes to mind. What the horns play is Humperdinck's most famous inspiration, the prayer of brother and sister as they prepare for the scary experience of their first night sleeping in the forest. That Prayer and, immediately after it, the Dream Pantomime as the fourteen protecting angels Hänsel and Gretel pray for range themselves about the two children, with still more angels dancing a solemn round, make one of the most touching scenes in all opera.*

With beautiful wisdom, Humperdinck allied himself to tradition here, giving us music that is at the same time fresh and deeply, deeply familiar. He takes a melodic shape we know from many hymns—Philipp Nicolai's sixteenth-century *Wachet auf!* (*Sleepers Awake*, used so marvelously by Bach in the cantata of that name); *Holy! Holy! Holy! Lord God Almighty* by John Bacchus Dykes; the Navy hymn, *Eternal Father, Strong to Save* are examples—moving from the keynote up the triad to the fifth and then one more step to the sixth, e.g. C-E-G-A, and invents one more version of this.

Humperdinck proceeds in a similar way with folk songs, using a couple of genuine ones, *Suse, liebe Suse,* when the curtain first rises, and the riddle song at the beginning of Act II, but otherwise composing in that idiom by infusing his own melodies with patterns that would have been lodged deeply and firmly in the memories of German listeners. In fact, he did this so well, that some critics assumed *Hänsel und Gretel* to be mostly made up of folk songs, so that he was accused of lack of invention.†

Passages to relish (several of which I have mentioned before): in Act I, the Mother's deeply felt, impassioned lament about the family's poverty; the darkness that shrouds the music when the Father tells his wife about the Witch that dwells in the woods on the Ilsenstein, with the wonderful detail of the *divisi* basses when the Mother asks about how witches use brooms; in Act II, the Witches' (formerly Valkyries') Ride; the enchanting grace of the duet as the children weave wreaths; the first moments of fear; the frightening echo voices; the Prayer and Dream Pantomime; in Act III, Gretel's Awakening Song (surely she will grow up to be Eva in *Meistersinger*); the many moments one gets the feeling Mahler must have remembered; the sudden shooting of flames when the children push the Witch into the oven; the gentle awakening and redemption of the Gingerbread Children. But these are just a few of the tastiest raisins in this irresistible musical holiday cake.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, having previously been music critic of the *Boston Globe* from 1964 to 1976. After leaving Boston he was program annotator for the San Francisco Symphony and then also for the New York Philharmonic. Oxford University Press has published two compilations of his program notes (*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*). A third volume, on the major works for orchestra with chorus, is forthcoming.

*I like to think that another friend and colleague of Humperdinck's, Hans Pfitzner, remembered this touching tableau when he conceived the scenic aspect of the wonderful "angel finale" to Act I of his opera *Palestrina*.

†Once again, the ever-quotable Dr. Brahms comes to mind. At the first performance of Karl Goldmark's *Country Wedding Symphony*, the lady sitting next to Brahms asked whether the theme just being played was a folk song. "No," replied Brahms, "but it will be."

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Aside from the entry in *The New Grove Dictionary of Opera,* there is very little to read about Humperdinck in English. For anyone who reads German and has access to a good library I recommend Hans-Josef Irmen's *Hänsel und Gretel*, a full and fascinating documentary history of that work, including many of the composer's letters and journal entries (Schott). Humperdinck's son Wolfram, a distinguished opera director, is the author of an engaging biography, *Engelbert Humperdinck* (Görres). If you read French, you will find the *Hänsel und Gretel* volume in the excellent L'Avant-Scène Opéra series rewarding (Premières Loges). The German and French books are easily obtainable through the respective branches of Amazon.com.

The *Hänsel und Gretel* recordings demonstrate that this is a very difficult opera to get right in performance. There are, however, three that do get it, and beautifully. In alphabetical order of conductors, they are the ones led by Kurt Eichhorn (RCA), Donald Runnicles (Elektra), and Jeffrey Tate (EMI), all with fine orchestral playing. Eichhorn's cast includes Anna Moffo (in just a few bars sounding too sexy and womanly), Helen Donath, Christa Ludwig, Dietrich Fischer-Dieskau, Charlotte Berthold, Lucia Popp, and Arleen Augér. The Runnicles cast is led by Jennifer Larmore and Ruth Ziesak in the title roles, with Hanna Schwarz as the Witch. Tate, the most sensitive of all the conductors, has Anne Sofie von Otter and Barbara Bonney as the kids (to my ear the best pair in those roles), with Marjana Lipovšek as a truly frightening Witch, and, for a bit of luxury casting, Barbara Hendricks as the Sandman. Some famous names adorn some of the other recordings, but as we are reminded especially in the versions conducted by Herbert von Karajan, with Elisabeth Schwarzkopf as a blood-curdlingly arch Gretel (EMI), and by the over-emphatic Sir Georg Solti, in spite of Lucia Popp and Brigitte Fassbaender as uncommonly interesting children (Decca), fame does not guarantee excellence.

If you want a *Hänsel und Gretel* in English, the Australian Opera with a live performance conducted by Johannes Fritzsch can oblige (Opera d'Oro). More for camp value than anything else, you can also get it in Italian from a La Scala broadcast, conducted by von Karajan in less of a trance state than in the EMI studio, with Sena Jurinac and Rita Streich as the children and Vittoria Palombini as a wildly over-the-top Witch (Opera d'Oro).

—Michael Steinberg

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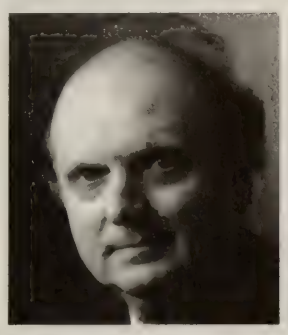

Marek Janowski first established himself as a major conductor as music director at Freiburg and at Dortmund Opera (1973-79). He was principal conductor of the Royal Liverpool Philharmonic Orchestra from 1983 to 1986 and in 1984 was named music director of the Orchestre Philharmonique de Radio France. In the fifteen years he was in Paris, Mr. Janowski transformed the orchestra into an ensemble of international standing. From 1986 to 1990, Janowski was also music director of the Gürzenich Orchestra, Cologne. Now recognized as one of the great builders of orchestras, Marek Janowski was appointed artistic director of the Monte Carlo Philharmonic Orchestra in January 1999. In the following year this role expanded to music director and chief conductor, and in the short time he has been there, he has created an orchestra of great strength and artistic merit. In January 2001 he also took on the role of chief conductor and artistic director of the Dresden Philharmonic Orchestra, and in October 2001 he was appointed chief conductor and artistic director of the Radio-Sinfonie-Orchester Berlin. He is now the only German conductor working as a titled conductor of one of the Berlin orchestras. Marek Janowski has conducted the Boston Symphony, Pittsburgh Symphony, Philadelphia Orchestra, Leipzig Gewandhaus, Dresden Staatskapelle, NDR Hamburg, Tonhalle Zurich, Oslo Philharmonic, the Philharmonia, Berlin Philharmonic, Bayerischer Rundfunk, Munich Philharmonic, Royal Philharmonic Orchestra, and NHK Symphony, as well as at the Metropolitan Opera, Chicago Lyric Opera, and in the opera houses of Vienna, Munich, Berlin, Dresden, and San Francisco. Mr. Janowski is a noted recording artist. His *Der Ring des Nibelungen* with the Dresden Staatskapelle has

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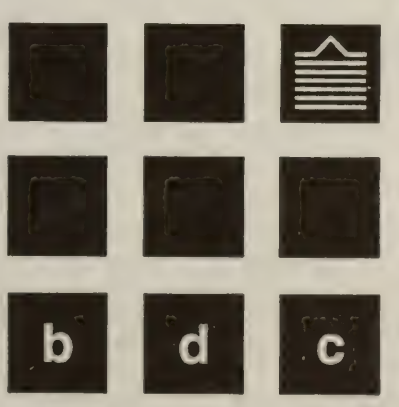
been highly acclaimed for many years, as have his recordings of Strauss's *Die schweigsame Frau* for EMI and Penderecki's *The Devils of Loudun* for Philips. With the Orchestre Philharmonique de Radio France he has recorded Bruckner's Fourth and Sixth symphonies, Wagner excerpts, Messiaen's *Turangalîla-symphonie*, and the four symphonies of Roussel, which was awarded the Diapason d'Or in February 1996. For BMG, Mr. Janowski recorded the Beethoven piano concerto cycle with the Leipzig Gewandhaus and Gerhard Oppitz, and the operas of Weber with the Deutsche Staatsoper Berlin. His recent, acclaimed recording of Strauss's Four Last Songs with soprano Soile Isokoski for the Ondine label was chosen by *Gramophone* as Record of the Month. Marek Janowski made his BSO debut in February 1989 with music of Schumann and Wagner, subsequently appearing regularly with the orchestra in Boston and at Tanglewood, most recently at Tanglewood in 1995 and at Symphony Hall in February and March 1996.

Ruxandra Donose

Making her first Boston Symphony appearances in these performances of *Hänsel und Gretel*, Romanian mezzo-soprano Ruxandra Donose has captured critical and popular acclaim in leading opera houses and concert halls for her performances in repertoire ranging from Monteverdi to twentieth-century works. She performs bel canto works of Bellini, Rossini, and Donizetti, lyric and noble portrayals from Mozart's operas, French opera heroines, and the trouser roles of Richard Strauss. Her orchestral repertoire is equally broad, encompassing the great works of French and German-language composers together with rarely performed works both new and old. Ruxandra Donose began the 2002-03 season with her debut at the Opéra de Paris as Cherubino in *Le nozze di Figaro*, followed by performances as Marguerite in Berlioz's *La Damnation de Faust* with the Orchestre Symphonique de Montréal and Michel Plasson in Montreal and at New York City's Carnegie Hall. In December she appears with the Deutsche Oper Berlin as Charlotte in a new production of *Werther*. In the spring she returns to the Opera Company of Philadelphia for Dorabella in *Così fan tutte* and the Composer in *Ariadne auf Naxos*. She then returns to Berlin for performances as Idamante in the Deutsche Oper Berlin's new production of *Idomeneo*. As a winner of the 1990 ARD International Vocal Competition, Ruxandra Donose made a highly praised Vienna Staatsoper debut in 1992 as Varvara in *Kátya Kabanová*. She made her Royal Opera, Covent Garden debut as Sesto in *Giulio Cesare*. Her United States debut was as Nicklausse in *Les Contes d'Hoffmann* opposite Samuel Ramey and Jerry Hadley with San Francisco Opera. Her Metropolitan Opera debut was as Cherubino, a role she repeated for her Japanese debut at the Saito Kinen Festival under



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Seiji Ozawa. She has also appeared with Pittsburgh Opera, Cincinnati Opera, Canadian Opera, the Opera Company of Philadelphia, and San Diego Opera. She made her Carnegie Hall debut as Concepción in a concert performance of Ravel's *L'Heure espagnole* with the Cleveland Orchestra and Pierre Boulez, and has also sung with the Minnesota Orchestra, the Philadelphia Orchestra, the Orchestre de Paris, at the Salzburg Festival, and with the Dresden Staatskapelle in performances and a recording for Deutsche Grammophon of Dvořák's *Stabat Mater* led by Giuseppe Sinopoli. Ms. Donose made her Vienna solo recital debut at the Wiener Kammeroper in March 1997. She has worked with some of the world's finest conductors, including Roberto Abbado, Sir Colin Davis, Vladimir Fedoseyev, Fabio Luisi, Zubin Mehta, Horst Stein, Jeffrey Tate, and Marcello Viotti. In addition to Dvořák's *Stabat Mater*, her recordings include Schubert's *Ständchen* for mezzo-soprano and male chorus (Philips), Mahler's *Das Lied von der Erde* with Michael Halasz (Naxos), Bach's B minor Mass with Sergiu Celibidache, and Beethoven's Ninth Symphony with Béla Drahos (Naxos).

Ruth Ziesak

Making her Boston Symphony debut in these concerts, German-born soprano Ruth Ziesak rose to international prominence after singing Pamina in Mozart's *The Magic Flute* under Sir Georg Solti at the 1991 Salzburg Festival. Her international career now encompasses opera, concert, recital, and recording engagements. As Pamina, Ruth Ziesak made her debuts at La Scala, the Bayerische Staatsoper, Deutsche Staatsoper Berlin, Semper Oper in Dresden, Stuttgart Opera, Florence's Teatro Comunale, and the Vienna State Opera. She made her Paris debut at the Bastille as Susanna in *Le nozze di Figaro* and at the Hamburg State Opera as Baronin in Lortzing's *Der Wildschütz*. She made her Covent Garden debut as Ighino in Pfitzner's *Palestrina*, conducted by Christian Thielemann. Recent seasons have included the roles of Marzelline in *Fidelio* at the Salzburg Festival, Ännchen in *Der Freischütz* at La Scala and in Munich, Sophie in *Werther* at the Bastille, Pamina in Florence; Ilia in *Idomeneo*, Pamina, and Sophie in Vienna; Gretel at the Châtelet, Marzelline at the Munich Festival, and Zerlina in *Don Giovanni* in Amsterdam. Future roles include Marzelline in Amsterdam, her first Countess at the Glyndebourne Festival, and Héro in Berlioz's *Béatrice et Bénédict* at the Châtelet. Future concert engagements take her to Cologne, Paris, Vienna, Milan, Rome, Vienna, and Munich. Ruth Ziesak studied at the Hochschule für Musik und Darstellende Kunst in Frankfurt and started her career as a member of the Stadtstheater Heidelberg. She won several international prizes, including first prize (Lied) at the 's-Hertogenbosch Competition. Ms. Ziesak appears regularly in concert with orchestras in Paris, Milan, Vienna, Munich, Leipzig, Amsterdam, and London. She has also appeared in Japan and at the Salzburg, Berlin,

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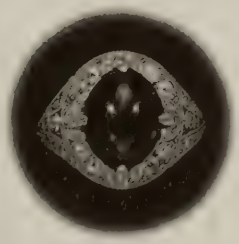

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Lucerne, Schleswig-Holstein, BBC Proms, and Frankfurt festivals. Recent performances include the Salzburg Festival with Norrington and Bolton, London's Proms with Blomstedt, the Concertgebouw with Chailly, Tokyo with Sawallisch, Paris with Chung, and La Scala with Muti. She debuted as a recitalist at the Konzerthaus in Vienna in 1991 and has continued to sing regularly in the major capitals and festivals. In addition to symphonic works for Decca under Solti and Blomstedt, Ruth Ziesak's recordings include Pamina in *The Magic Flute* with Solti and Marzelline in *Fidelio* with von Dohnányi, both for Decca; Servilia in *La clemenza di Tito* and Schumann's *Genoveva* with Harnoncourt, and Gretel in *Hänsel und Gretel* with Runnicles, all for Teldec; and Ännchen in *Der Freischütz* with Janowski for BMG. She has made numerous Lieder recordings on BMG and Sony. Recent releases include Mahler's Symphony No 4 with Daniele Gatti for BMG, Mahler's Symphony No. 8 with Chailly for Decca, and Mozart arias conducted by Marcus Creed for Capriccio.

Nadine Secunde

American soprano Nadine Secunde has received critical and audience acclaim for important engagements in the world's finest opera houses in the demanding Strauss and Wagner repertoire. Since making her Bayreuth Festival debut in 1987 as Elsa in Werner Herzog's new production of *Lohengrin*, she has been a regular guest at that festival. She also sings regularly at the Vienna Staatsoper, Bavarian Staatsoper, Cologne Opera, the Liceu in Barcelona, Teatro della RAI in Turin, and Théâtre de la Monnaie in Brussels, as well as in Athens, Hamburg, Baben-Baden, Amsterdam, Bologna, and Lisbon. She made her Paris Opera debut as Chrysothemis in *Elektra* with Seiji Ozawa conducting (she also sang and recorded that role with Ozawa and the Boston Symphony Orchestra) and her Covent Garden debut in the same role under Sir Georg Solti. Ms. Secunde made her United States operatic debut with Lyric Opera of Chicago, singing Elisabeth in Peter Sellars's acclaimed production of *Tannhäuser*; she has also sung with the opera companies of Los Angeles, Dallas, and Seattle. Other roles include Lisa in *Pique Dame*, Judith in *Bluebeard's Castle*, Marie in *Wozzeck*, Elsa in *Lohengrin*, Sieglinde and Brünnhilde in *Die Walküre*, Isolde in *Tristan und Isolde*, and the title roles of *Fidelio* and *Ariadne auf Naxos*. She appeared in the world premiere of Hans Werner Henze's *Venus and Adonis* and in productions in Brussels and Barcelona of Shostakovich's *Lady Macbeth of the Mtsensk District*. Future projects include a new production of *Götterdämmerung* in Bilbao, *Die Walküre* in Nice, her debut as Elektra in Marseille, and a concert tour in New Zealand. In 2005 she returns to Amsterdam to sing Brünnhilde. Important orchestral engagements have included her American debut with the Los Angeles Philharmonic under André Previn in Beethoven's Ninth Symphony, performances with the Warsaw Philharmonic in Pender-

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ecki's *Dies Irae*, Berg's Seven Early Songs with the Deutsches Sinfonie-Orchester at Berlin's Philharmonie and with Simon Rattle and the City of Birmingham Symphony Orchestra at London's Royal Festival Hall, and her Radio France debut as Marie in *Wozzeck* conducted by Marek Janowski. She made her recording debut as Chrysothemis in *Elektra* with Seiji Ozawa conducting the Boston Symphony Orchestra for the Philips label. She has also recorded Renate in Prokofiev's *The Fiery Angel* with Neeme Järvi conducting the Göteborg Symphony Orchestra for Deutsche Grammophon, Britten's *The Turn of the Screw* for Collins Classics, and a live performance of *Die Walküre* at the Bayreuth Festival under Daniel Barenboim for laser disc. Nadine Secunde's BSO debut was as Chrysothemis in the orchestra's performances of *Elektra* in December 1987. She reprised the role with the BSO the following November, her most recent appearances with the orchestra.

Bernd Weikl

Making his BSO debut in these performances of *Hänsel und Gretel*, Bernd Weikl was born in Vienna in 1942 and grew up in Mainz. He first studied economics, at the Gutenberg University Mainz and later in Linz and Vienna. He studied music at the Mainz Conservatory and continued at the Music College in Hanover, beginning his professional singing career in 1968 with the Staatstheater in Hanover. He was a member of the ensemble of the Deutsche Oper am Rhein in Düsseldorf/Duisburg from 1970 to 1973. His international breakthrough came in 1972 at the Bayreuth Festival, where he sang the role of Wolfram von Eschenbach in Götz Friedrich's acclaimed production of *Tannhäuser*. He has since sung in the opera houses of Hamburg, Vienna, and Munich, as well as at New York's Metropolitan Opera, London's Royal Opera House, and the Salzburg Festival. He maintains a close relationship with the Vienna State Opera. Highlights of Mr. Weikl's career include *Falstaff* at La Scala in Milan, *Otello* in Stuttgart, Vienna, and Hamburg, *Salome* in Munich and Vienna and at New York's Metropolitan Opera, and more than 250 performances at the Bayreuth Festival. His performances in the Wagner roles of Wolfram, Amfortas, Kurwenal, and the Flying Dutchman are repeatedly greeted with acclaim. His star role, however, is undisputedly that of Hans Sachs in *Die Meistersinger von Nürnberg*. Bernd Weikl has collaborated with Karl Böhm, Herbert von Karajan, Leonard Bernstein, Sir Georg Solti, Lorin Maazel, Bernard Haitink, Giuseppe Sinopoli, Wolfgang Sawallisch, Carlos Kleiber, James Levine, and Zubin Mehta. He has recorded most of the roles of his repertoire for CD or video, and has performed in numerous film and television productions and live broadcasts. In January 2001 he took the title role in a new production of *Falstaff* led by Zubin Mehta at the Bavarian State Opera to celebrate the Verdi year 2001. Upcoming projects include concerts in Japan, *The Flying Dutchman* in Los Angeles,

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Falstaff at Dresden's Semperoper, and a new production of *L'elisir d'amore* in Cologne. Bernd Weikl is also an author, teacher, and panelist in prominent forums. His interests in this area are mainly philosophical, social, sociological, and economic, but also touch on medical and phenomenological issues. In lectures and publications, Mr. Weikl's particular focus is on the role of the artist in the present-day conflict between culture and commerce. Bernd Weikl holds a doctorate from the University of Vilnius, Lithuania. He is also an honorary doctor of musicology of the University of Almaty, Kazakhstan, a "Kammersänger" of Bavaria, Hamburg, and Austria, an honorary member of the Vienna State Opera, a member of the managing committee of the European Music Academy, a member of the Club of Budapest, and holder of Germany's Grand Cross for Distinguished Service and the Bavarian Order of Merit.

Agnes Baltsa

Agnes Baltsa, called one of the most significant dramatic mezzo-sopranos of our time by the late Herbert von Karajan, was born on the Greek island of Lefkas. She studied at the Music Academy in Athens, and, having received the Maria Callas Scholarship, in Munich. Shortly after her debut as Cherubino in Frankfurt, she was invited to the large opera houses in Berlin, Vienna, Milan, London, Munich, New York, and Chicago. Her extensive repertoire encompasses such roles as Sesto, Idamante, Orfeo, Octavian, the Composer, Rosina, Cenerentola, Isabella in *L'italiana in Algeri*, Carmen, Eboli, Santuzza, Azucena, Dalila, Elisabetta in *Maria Stuarda*, and Romeo in *I Capuletti e i Montecchi*. Not long ago she extended her repertoire to include the title roles of Giordano's *Fedora* and Massenet's *Hérodiade*. Ms. Baltsa made many recordings with Herbert von Karajan, who worked with her for more than fifteen years; she has also worked with such conductors as Böhm, Bernstein, Muti, Sinopoli, Ozawa, Maazel, Davis, and Abbado. Ms. Baltsa regularly appeared at the Salzburg Festival under the direction of Herbert von Karajan from 1970 until his death in 1989. She sang Dorabella in Mozart's *Così fan tutte* conducted by Riccardo Muti and in 1993 she appeared in *Bluebeard's Castle* with Bernard Haitink conducting. She has given numerous concert tours throughout Europe, the United States, Latin America, and Japan. Her "Songs of my Home" concerts with Stavros Xarhakos conducting, as well as her first production with Otto Schenk and Karlheinz Hackl as collaborators, were highly acclaimed. In 1980 Agnes Baltsa was awarded the Austrian honor of "Kammersängerin" and in 1988 she became an honorary member of the Vienna Staatsoper. She has received numerous awards, among them the Prix du Prestige Lyrique, German Records Award, Golden Medal of Vienna, Golden Medal of Athens, Wilhelm Furtwängler Prize, and Golden Medal of the Vienna Province. In 1993 she was named a member of the European Academy of Arts and Sciences. Agnes Baltsa's only previous performances with the Boston Symphony Orchestra were as soloist in Verdi's Requiem in February 1992.

Maria Kanyova

American soprano Maria Kanyova made her New York City Opera debut as Mimì in *La bohème* in critically acclaimed performances in March 2001, including a live PBS telecast. She received both the Betty Allen Prize (the company's largest award) and the Richard F. Gold Career Grant for her achievement. She returned to City Opera this season for the company's opening night new production in the title role of Puccini's *Suor Angelica* directed by James Robinson and conducted by George Manahan. Other highlights of the 2002-03 season include her Houston Grand Opera debut as Mimì, and, at Lyric Opera of Chicago, the role of Oscar in a new Olivier Tambosi production of *Un ballo in maschera* conducted by Mark Elder, as well as the title role in *La traviata*. She returns to Opera Colorado as Donna Elvira in a new production of *Don Giovanni* and concludes her season at Glimmerglass Opera as Donna Anna, also in *Don Giovanni*. Maria Kanyova is an alumna of the Lyric Opera Center for American Artists. While

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there, she created the role of Leya in Shulamit Ran's *Between Two Worlds* to critical acclaim. She also sang Giannetta in *L'elisir d'amore* and Frasquita in *Carmen* with Lyric Opera of Chicago, subsequently returning sing Jano in *Jenůfa* under Sir Andrew Davis. In the summer of 2000, Maria Kanyova made her debut at Glimmerglass Opera Theater as Annabelle in the first modern performances of Sousa's *The Glass Blowers*. At Santa Fe Opera, she created the role of Ella Burling in Tobias Picker's *Emmeline* (later televised on PBS). She has also sung Violetta with Opera Colorado. With the Kansas Opera Program, she has performed Micaela in *Carmen*, the Governess in *Turn of the Screw*, the title character in *L'incoronazione di Poppea*, and Laetitia in *The Old Man and the Thief*. In concert, Ms. Kanyova received special critical praise when she substituted for an ailing colleague with Music of the Baroque on just a day's notice, learning an obscure Scarlatti cantata overnight. She has also sung Rachmaninoff's *The Bells* with the Charlotte Symphony as well as Mozart's C minor Mass, Brahms's *German Requiem*, Beethoven's Mass in C, Britten's *War Requiem*, and Handel's *Messiah*. She has appeared in opera arias and scenes with the Minnesota Orchestra, the Grant Park Music Festival, and the Ravinia Festival, and has given recitals in Europe and the United States. Maria Kanyova has received awards from the Liederkranz Foundation, the National Federation of Music Clubs, and the Greater Miami Opera Guild. She is also the winner of a 2001 Richard Tucker Foundation Career Grant and a 2000 Sullivan Foundation Award. Ms. Kanyova makes her Boston Symphony debut with these performances of *Hänsel und Gretel*.

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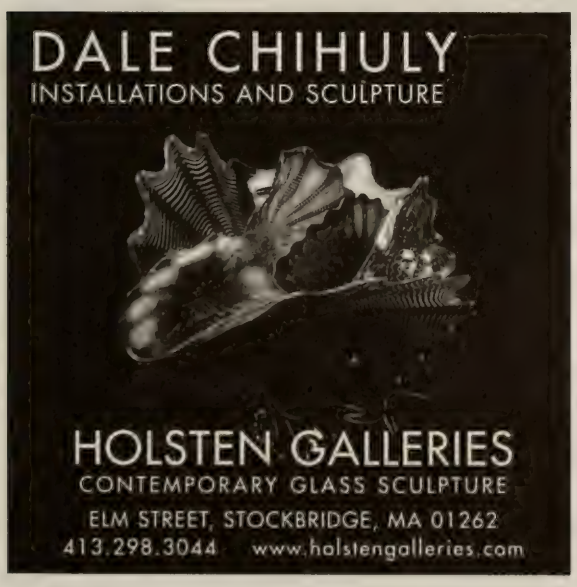
The PALS Children's Chorus is one of the most innovative after-school programs in the country. Using instruction in singing, dance, and drama, PALS leads ordinary children on a journey of self-discovery and transforms them into artists of the highest caliber. Through dozens of collaborations with such ensembles as the Boston Symphony Orchestra, Boston Pops, and Boston Philharmonic in venues including Symphony Hall, Carnegie Hall, and Tanglewood, PALS has changed the lives of hundreds of children who have learned what can come from the pursuit of joy and excellence. Since its creation in 1990 as an independent program in residence at the Lincoln School in Brookline, the PALS (Performing Artists at Lincoln School) program has grown to include two training ensembles, two high school ensembles, and the PALS Children's Chorus. In 1999, PALS introduced the VOICES Concert Series to feature children as artists and celebrate their achievements of artistic excellence. In March 2003, the 5th Annual VOICES Concert Series at NEC's Jordan Hall will feature the PALS Children's Chorus and baritone



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Robert Honeysucker in the world premiere of Howard Frazin's *The Voice of Isaac*, an oratorio that looks at the story of Abraham and Isaac through the son's eyes and gives a voice to all children caught in the crossfire of the adult world. In 2000, PALS introduced the PALS Musical Philanthropy initiative, a series of benefit concerts that support important children's causes throughout the Greater Boston area. PALS' relationship with the Boston Symphony Orchestra began in 1996 with *FIRE, WATER, PAPER: A Vietnam Oratorio* by Elliot Goldenthal. Since that first collaboration, PALS has joined the BSO for *The Nutcracker*, Berlioz's *Te Deum* and *Damnation of Faust*, Mahler's Symphony No. 3, Bach's *St. Matthew* Passion, Tan Dun's *Heaven Earth Mankind: Symphony 1997*, Britten's *War Requiem*, Orff's *Carmina burana*, a community concert at the Reggie Lewis Track and Field Center, the BSO's gala Symphony Hall Centennial Celebration, and "An American Salute."

Johanna Hill Simpson founded the PALS Children's Chorus in 1990. She received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke deVaron and served as assistant conductor of the New England Conservatory Chorus. She was co-conductor of the NEC Chorus and Chamber Singers in 2000-2001, conductor of the Nashoba Valley Chorale from 1990 to 2000, and guest conductor of the Radcliffe Choral Society and Harvard-Radcliffe Chorus. She prepared the child singers for the Boston Symphony Orchestra's Boston, New York, and Tanglewood performances of *The shadows of time* by Henri Dutilleux, and supervised the preparation and conducting of the children's choruses for the Boston Philharmonic's Boston and New York performances of Mahler's Symphony No. 8. She recently prepared the children's chorus for Boston Lyric Opera's performances of "Carmen on the Common." Ms. Simpson is on the faculty of the Boston Conservatory, and is a frequent speaker and clinician throughout New England.

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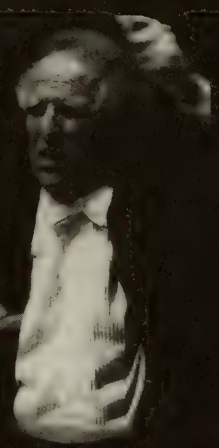

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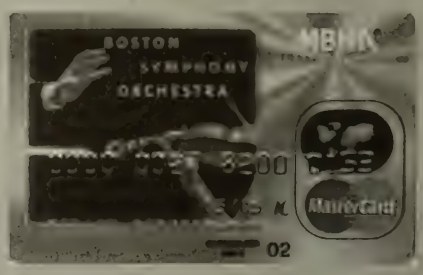

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NEXT PROGRAM. . .

Thursday, December 5, at 10:30 a.m.
(Open Rehearsal)
Thursday, December 5, at 8
Friday, December 6, at 1:30
Saturday, December 7, at 8

Pre-Concert Talks by Michael Steinberg, former BSO Director of Publications

MAREK JANOWSKI conducting

BARTÓK — Piano Concerto No. 2

Allegro
Adagio – Presto – Adagio
Allegro molto – Presto

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STRAUSS — *An Alpine Symphony*, Opus 64

Night—Sunrise—The Ascent—Entry into the Wood—Wandering by the Brook—At the Waterfall—Apparition—On Flowery Meadows—On the Alm—Through Thicket and Undergrowth on the Wrong Path—On the Glacier—Dangerous Moments—On the Summit—Vision—The Fog Rises—The Sun Gradually Becomes Obscured—Elegy—Calm Before the Storm—Thunderstorm, Descent—Sunset—Dying Away of Sound—Night

For his second week of concerts this season, Marek Janowski leads one of today's most celebrated Bartók performers, the Hungarian pianist Zoltán Kocsis, in Bartók's dazzling Piano Concerto No. 2. After intermission comes the last of Richard Strauss's orchestral tone poems, his epic *Eine Alpensinfonie* of 1915. Strauss's masterful use of orchestral sonorities brilliantly evokes a day-long mountain climb, encompassing sunrise, flowery meadows, the torturous path up the mountainside, a breathtaking view from the summit, a torrential rainfall during the descent, and the return of darkness at day's end.

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Thursday, December 5, at 9:30 a.m.
(Open Rehearsal)
Thursday 'C'—December 5, 8-9:50
Friday 'B'—December 6, 1:30-3:20
Saturday 'A'—December 7, 8-9:50

MAREK JANOWSKI conducting
ZOLTÁN KOCSIS, piano

BARTÓK	Piano Concerto No. 2
STRAUSS	*An Alpine Symphony*

Thursday 'A'—January 9, 8-10:05
Friday 'A'—January 10, 1:30-3:35
Saturday 'A'—January 11, 8-10:05

JAMES LEVINE conducting
ROBERT TAUB, piano

SESSIONS	Concerto for Piano and Orchestra
HARBISON	Symphony No. 3
BRAHMS	Symphony No. 1

Thursday 'C'—January 16, 8-9:50
Friday Evening—January 17, 8-9:50
Saturday 'A'—January 18, 8-9:50
Tuesday 'B'—January 21, 8-9:50

TON KOOPMAN conducting
ANDREAS SCHOLL, countertenor

BACH	Orchestral Suite No. 3
BACH	Cantata No. 170, *Vergnügte Ruh', beliebte Seelenlust*
HAYDN	Symphony No. 99

Thursday, January 23, at 9:30 a.m.
(Open Rehearsal)
Thursday 'D'—January 23, 8-10:05
Friday 'B'—January 24, 1:30-3:35
Saturday 'B'—January 25, 8-10:05
Tuesday 'C'—January 28, 8-10:05

SIR NEVILLE MARRINER conducting
LYNN HARRELL, cello

TIPPETT	Concerto for Double String Orchestra
ELGAR	Cello Concerto
VAUGHAN WILLIAMS	*A London Symphony*

Thursday 'B'—January 30, 8-9:55
Friday Evening—January 31, 8-9:55
Saturday 'B'—February 1, 8-9:55
Tuesday 'B'—February 4, 8-9:55

NEEME JÄRVI conducting
BARBARA HENDRICKS, soprano

CHADWICK	Symphony No. 3
STRAUSS	Four Last Songs
STRAUSS	Suite from *Der Rosenkavalier*

Sunday, February 2, at 3 p.m.
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SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Thursday, February 6, at 9:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 6, 8-9:55
Friday 'A'—February 7, 1:30-3:35
Saturday 'B'—February 8, 8-9:55

LEONARD SLATKIN conducting
HILARY HAHN, violin

BERLIOZ	Overture to *Benvenuto Cellini*
MEYER	Violin Concerto
WALTON	Symphony No. 1

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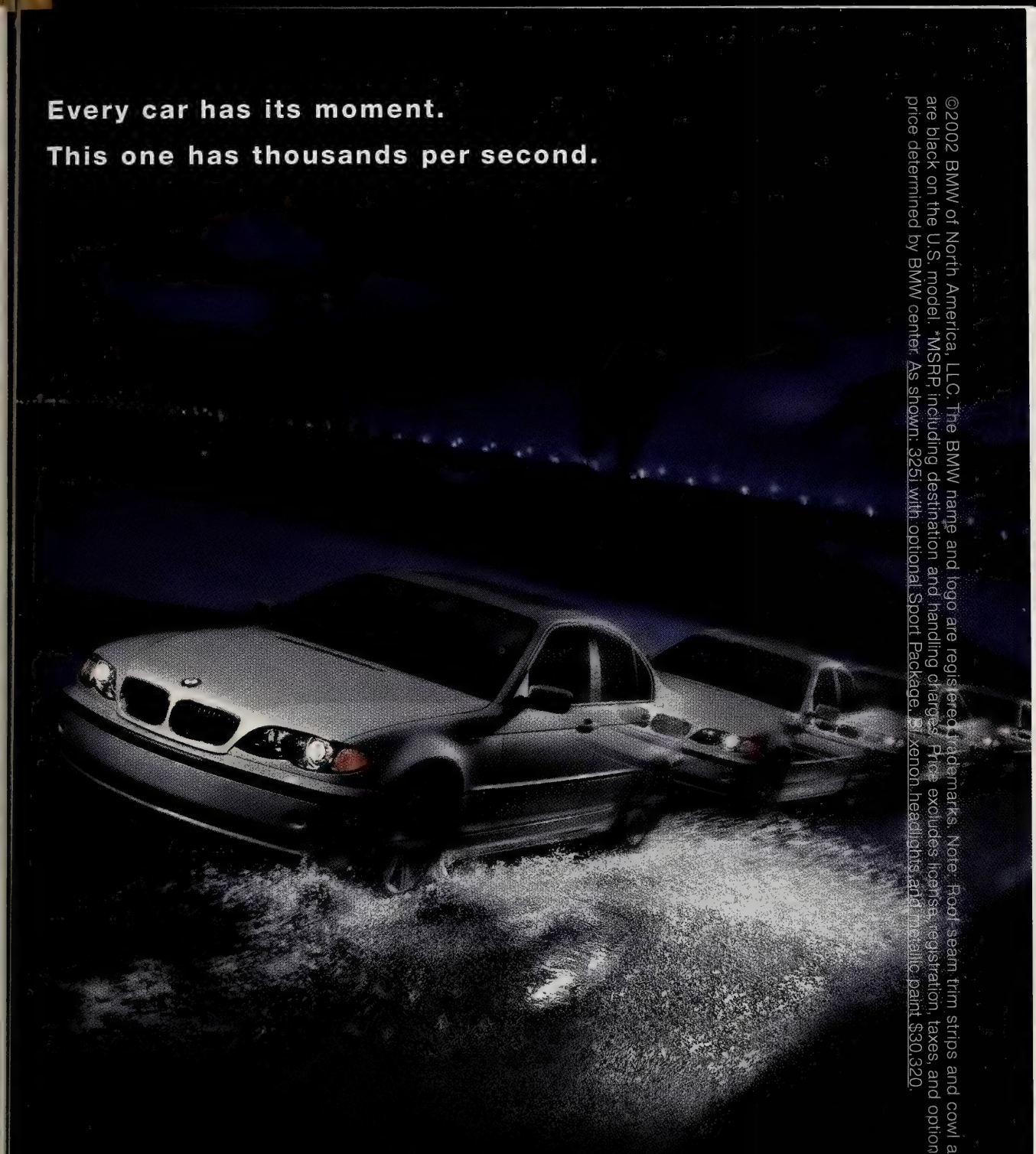

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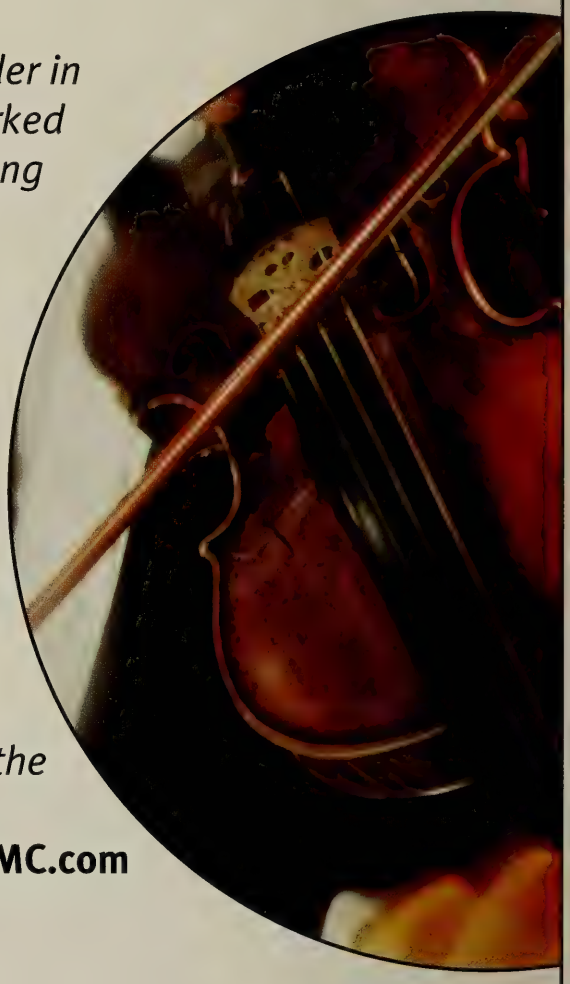

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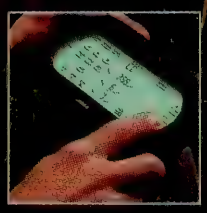

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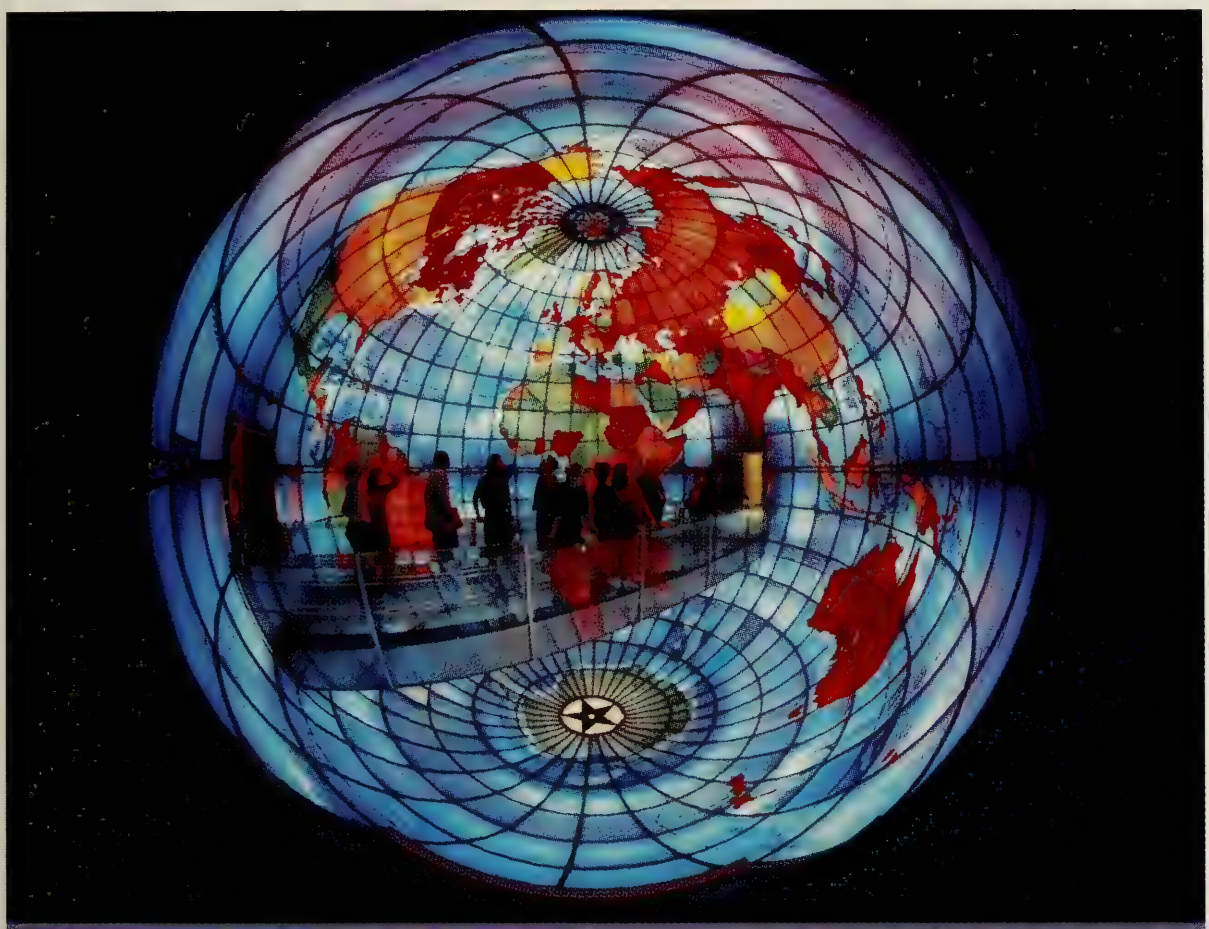

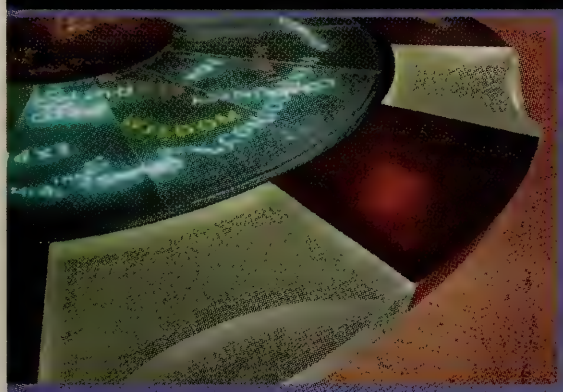

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BSO

The Jane deP. and Edwin S. Webster Memorial Concert
Friday, December 6, 2002

The Friday-afternoon concert on December 6, 2002, has been supported by the Jane deP. and Edwin S. Webster Memorial Concert Fund. Mrs. Jane deP. Webster was a faithful subscriber to the Friday-afternoon concerts for many years. The Boston Symphony Orchestra is grateful to the Edwin S. Webster Foundation and the family of Mrs. Webster for helping to sustain the Friday-afternoon concert tradition.

The Jacqueline Confortes Covo Memorial Concert
Saturday, December 7, 2002

The first Saturday-evening concert of December has been endowed in memory of Jacqueline Confortes Covo, in honor of her birthday, by a generous gift from her mother, Alice Confortes. Jacqueline was born on December 1, 1932, in Salonyka, Greece. She lived there and in Athens until, at the age of nine, she fled from the Germans to Israel with her family. After her years of schooling and military service in Israel, Jacqueline moved to Geneva, Switzerland, where she attended the university, studying to be a translator, and worked for the Jewish Agency. She came to the United States four years later, married Abraham Covo, and attended Mount Holyoke College, where she earned a master's degree in English. She received her doctoral degree in English from Brandeis University and taught at Regis College. She died in 1996 at the age of 63.

For Holiday Giving—
BSO Members on Compact Disc

When making your holiday gift list, don't forget that CDs featuring members of the BSO make excellent gifts. Recent releases include "Charles Schlueter: Trumpet Concertos," featuring BSO principal Schlueter in music of Neruda, Haydn, Tartini, and Hummel with Kazuyoshi Akiyama and the

JANUARY AT SYMPHONY HALL...

Koopman

Following Music Director Designate James Levine's BSO program of Sessions, Harbison, and Brahms (January 9-11), the Boston Symphony Orchestra offers a compelling roster of guest artists in programs of wide-ranging interest. **January 16-21**: Dutch conductor TON KOOPMAN, a world-renowned interpreter of J.S. Bach's music, makes his Boston Symphony debut with a program of Bach and Haydn that also features the BSO debut of internationally acclaimed German countertenor ANDREAS SCHOLL. **January 23-28**: Following his much anticipated return to Tanglewood this past summer, British conductor SIR NEVILLE MARRINER leads the BSO at Symphony Hall for the first time since 1976. American cellist LYNN HARRELL, always an audience favorite, is soloist in Elgar's Cello Concerto, part of an all-English program also including music of Tippett and Vaughan Williams. **January 30-February 4**: American soprano BARBARA HENDRICKS joins returning guest conductor NEEME JÄRVI for Richard Strauss's moving Four Last Songs, on a program with the Suite from Strauss's opera *Der Rosenkavalier* and the rarely heard Symphony No. 3 of New England composer George Chadwick, premiered by the BSO in 1894 and not heard here since 1914.

Hendricks

Marriner

Tickets for all of these performances are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

Kyushu Symphony Orchestra (on Kleos Classics); "A Birthday Hansel," a disc spotlighting soprano Annette Betanski (wife of BSO principal horn James Sommerville) and harpist Susan Miron (wife of BSO violist Burton Fine) with Sommerville, Fine, and BSO colleagues Jacques Zoon, Catherine French, and Martha Babcock in music of Britten, Ravel, Saint-Saëns, Falla, and others (Chandos); "Two of a Mind," featuring English trombonist Nick Hudson and BSO bass trombonist Douglas Yeo in music for tenor trombone and bass trombone, including BSO member Lawrence Wolfe's *Currents*, composed for Hudson and Yeo, plus music ranging from J.S. Bach to Vaughan Williams to Richard Rodgers (Egon); and a disc featuring BSO bassoonist Richard Ranti with members of the Walden Chamber Players (his BSO colleagues Alexander Velinzon, Andrew Pearce, and Lawrence Wolfe among them) in music of Villa-Lobos, Vaughan Williams, and more (Nonantum). In addition, Deutsche Grammophon has recently reissued on compact disc the acclaimed 1979 Boston Symphony Chamber Players recording of Johann Strauss waltzes arranged for chamber ensemble, filled out by music of Stravinsky. These discs and many more featuring other members of the BSO are available in the Symphony Shop.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Attention, Friday-afternoon Subscribers:
Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

Under the direction of BSO violinist Wendy Putnam, the Concord Chamber Music Society performs Schubert's *Adagio and Rondo concertante*, D.487, John Harbison's *November 19, 1828* for piano and string trio, and Dvořák's Piano Quartet in E-flat, Op. 87, on Sunday, December 15, at 3 p.m., at the Concord Academy Performing Arts Center, 166 Main St. in Concord. The performers are Ms. Putnam, violist Karen Dreyfus, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 369-6080.

The New England Brass Band, under its music director, BSO bass trombonist Douglas Yeo, will give three Christmas concerts in the Boston area: on Sunday, December 8, at 3 p.m. at the Wilmington Congregational Church in Wilmington; on Sunday, December 15, at 7 p.m. at the First Parish Church in Westwood, and on Saturday, December 21, at 7 p.m. at the Free Christian Church in Andover. Visit www.newenglandbrassband.org or write concerts@newenglandbrassband.org for further information and directions.

EMC and bso.org —
Where Information Lives

The Boston Symphony Orchestra is proud to welcome EMC Corporation back as the BSO's season sponsor for the fourth consecutive year. Beginning in October and for the first time this season, EMC is also hosting the BSO's website, bso.org, which attracts more than 2.6 million visitors annually. EMC is committed to helping preserve the past and present musical heritage of the BSO so

that it will be available to all and to future generations. EMC Corporation is the world leader in network information storage and information management software, and the provider of the most robust, secure, and trusted information storage infrastructure in the world.

Experience "Christmas in Newport" Sunday, December 15

Join the Boston Symphony Association of Volunteers for "Christmas in Newport" on Sunday, December 15, 2002, from 8 a.m. to 3:30 p.m., sponsored by Accenture. The day begins with a visit to The Breakers, the magnificent mansion, which will be decked in yuletide finery. Brunch will follow in the grand ballroom of the Ocean Cliff Hotel, an elegant waterfront estate also decorated for the holidays, and the day will end with traditional holiday music performed by the Chamber Singers of Swanhurst Chorus. All proceeds from "Christmas in Newport" benefit the Boston Symphony Orchestra. Tickets are $100 per person ($43 tax-deductible) including admission to The Breakers, brunch (excluding alcoholic beverages), tax, tip, and round-trip motor coach transportation from Symphony Hall. If you prefer to provide your own transportation, the cost is $85 per person ($43 tax-deductible). To order tickets, please call Paula Ramsdell in the Volunteer Office at (617) 638-9391.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, former BSO Director of Publications Michael Steinberg discusses Bartók and Strauss. As the season continues, BSO Director of Program Publications Marc Mandel discusses Sessions, Harbison, and Brahms (January 9-11) and Elizabeth Seitz of Boston University and the New England Conservatory discusses Bach and Haydn (January 16-21).

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

BOSTON SYMPHONY ORCHESTRA

BOSTON SYMPHONY ORCHESTRA 2002-2003

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Music Director Designate
Ray and Maria Stata Music Directorship, fully funded in perpetuity

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Principal Guest Conductor
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa
Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Amnon Levy
Muriel C. Kasdon and Marjorie C. Paley chair

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Ruth and Carl J. Shapiro chair, fully funded in perpetuity

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*Victor Romanul
Bessie Pappas chair

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Catherine and Paul Buttenwieser chair

*Kelly Barr
Mary B. Saltonstall chair

*Alexander Velinzon
Kristin and Roger Servison chair

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
Shirley and J. Richard Fennell chair, fully funded in perpetuity

Ronan Lefkowitz
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

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Violas

Steven Ansell
Principal
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*Kazuko Matsusaka

*Rebecca Gitter

Cellos

Jules Eskin
Principal
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Stephen and Dorothy Weber chair

Joel Moerschel
Sandra and David Bakalar chair

‡Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Mihail Jojatu
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

John Salkowski
Erich and Edith Heymans chair

** Participating in a system of rotated seating*
‡ On sabbatical leave
○ On leave
§ Substitute player

*Robert Olson
*James Orleans
*Todd Seeber
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity
*John Stovall

Flutes
°Jacques Zoon
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
°Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979
§Linda Toote

Oboes
John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen
James and Tina Collias chair
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas and Dola Stemberg chair
Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Suzanne Nelsen
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
John P. II and Nancy S. Eustis chair, fully funded in perpetuity
Richard Mackey
Diana Osgood Tottenham chair
Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Thomas Rolfs
Associate Principal
Nina L. and Eugene B. Doggett chair
Benjamin Wright

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter
Arthur and Linda Gelb chair

Bass Trombone
Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins
Barbara Lee chair
Timothy Genis
Acting Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Voice and Chorus
John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

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Principal
Lia and William Poorvu chair, fully funded in perpetuity
William Shisler
John Perkel

Assistant Conductor

Anna E. Finnerty chair, fully funded in perpetuity

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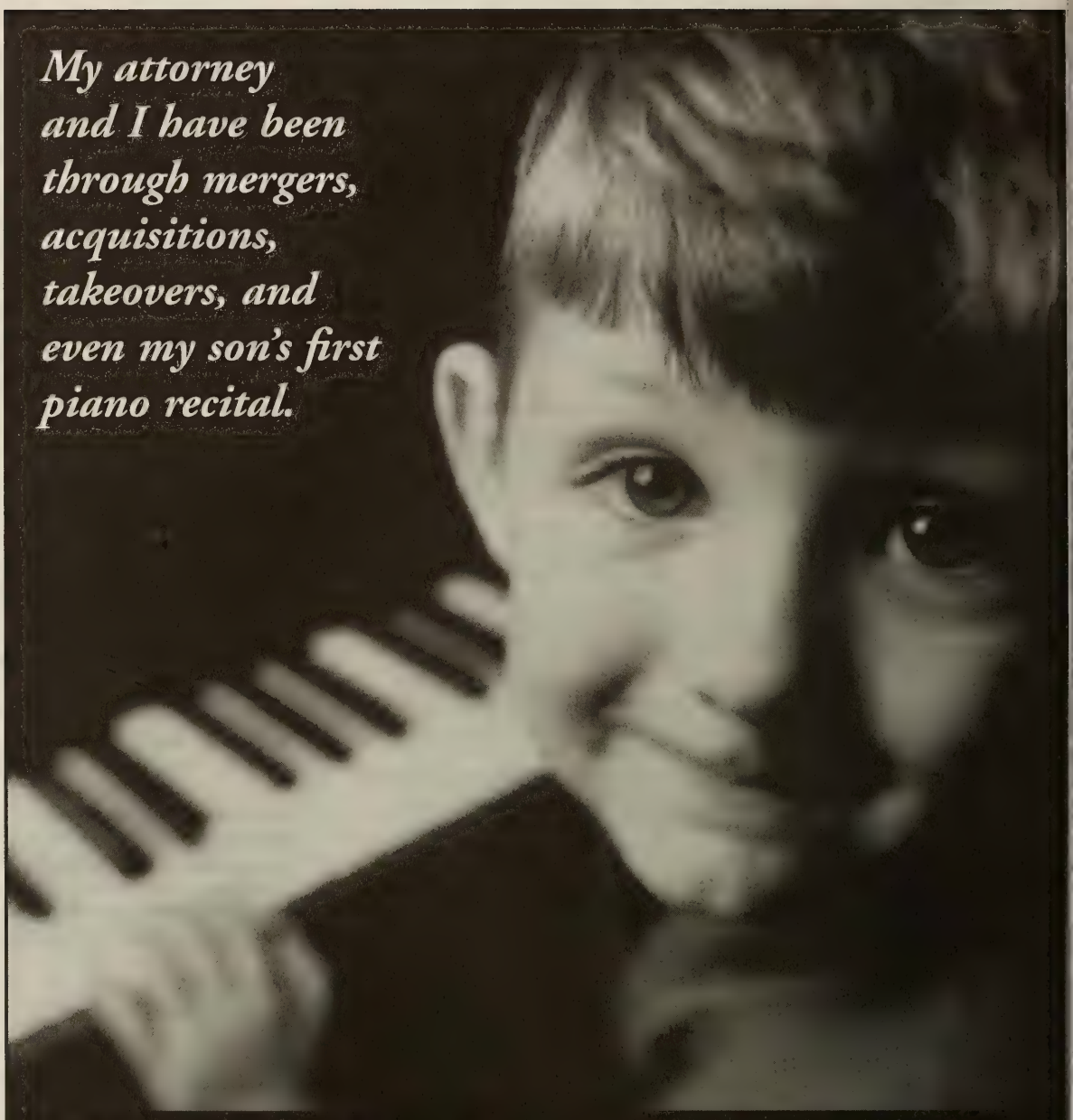

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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director Designate*
Bernard Haitink, *Principal Guest Conductor*
Seiji Ozawa, *Music Director Laureate*
122nd Season, 2002-2003

Thursday, December 5, at 8
Friday, December 6, at 1:30
THE JANE DEP. AND EDWIN S. WEBSTER MEMORIAL CONCERT
Saturday, December 7, at 8

MAREK JANOWSKI conducting

BARTÓK — Piano Concerto No. ~~2~~ 3 (see next page)

Allegro
Adagio – Presto – Adagio
Allegro molto – Presto

ZOLTÁN KOCSIS

INTERMISSION

STRAUSS — *An Alpine Symphony*, Opus 64

Night—Sunrise—The Ascent—Entry into the Wood—Wandering by the Brook—At the Waterfall—Apparition—On Flowery Meadows—On the Alm—Through Thicket and Undergrowth on the Wrong Path—On the Glacier—Dangerous Moments—On the Summit—Vision—The Fog Rises—The Sun Gradually Becomes Obscured—Elegy—Calm Before the Storm—Thunderstorm, Descent—Sunset—Dying Away of Sound—Night

The Saturday-evening concert is presented in loving memory of Jackie Confortes Covo by her mother, Alice Confortes.

The evening concerts will end about 9:50 and the afternoon concert about 3:20.

EMC Corporation is proud to sponsor the BSO's 2002-2003 season.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to The Fairmont Copley Plaza and Fairmont Hotels & Resorts

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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BOSTON SYMPHONY ORCHESTRA

James Levine, *Music Director Designate*
Bernard Haitink, *Principal Guest Conductor*
Seiji Ozawa, *Music Director Laureate*
122nd Season, 2002-2003

Thursday, December 5, at 8
Friday, December 6, at 1:30
Saturday, December 7, at 8

MAREK JANOWSKI conducting

Please note that pianist Zoltán Kocsis, who was to have performed Bartók's Piano Concerto No. 2 this week, is unable to appear because of illness. We are fortunate that pianist **PIOTR ANDERSZEWSKI** was available to appear in Mr. Kocsis's place at short notice. Please note, also, that Mr. Anderszewski will perform **Bartók's Piano Concerto No. 3** (see other side) rather than the originally scheduled Piano Concerto No. 2.

Piotr Anderszewski

Making his Boston Symphony debut this week, Piotr Anderszewski launched his international career at London's Wigmore Hall in 1991 and has continued to capture attention worldwide. In April 2002, he became only the fourth pianist to receive the prestigious Gilmore Artist Award. Worldwide orchestral engagements have included performances with many major orchestras and conductors. He made his United States orchestral debut in the 2000-01 season with the Detroit Symphony and his New York orchestral debut at the Mostly Mozart Festival. Mr. Anderszewski has given recitals in most of the major European venues, including London's Wigmore and Queen Elizabeth halls, the Théâtre des Champs-Élysées and Théâtre de la Ville in Paris, and Vienna's Musikverein. Festival appearances have included England's Cheltenham Festival, France's La Roque d'Anthéron Festival International de Piano, Norway's Bergen International Festival, and Scotland's Edinburgh Festival. This season he makes debuts with the symphony orchestras of Cincinnati, Montreal, and Oregon and performs recitals in San Francisco, Seattle, Vancouver, and at the Kennedy Center in Washington, D.C. Highlights of 2002-03 in Europe include performances with the Academy of St. Martin in the Fields, the Camerata Salzburg, and the Netherlands Chamber Orchestra, and recitals in Paris, Vienna, Hamburg, and Budapest, as well as throughout Italy and the United Kingdom. Mr. Anderszewski's award-winning discography includes a disc of works by Bach, Beethoven, and Webern; an all-Bach disc for Harmonia Mundi, and two sonata discs with violinist Viktoria Mullova for Philips. In 2000 he became an exclusive Virgin Classics artist. In May 2001 Virgin released his recording of Beethoven's *Diabelli* Variations, coinciding with a film by the renowned Bruno Monsaingeon; the disc earned a Diapason d'Or and Le Choc Monde de la Musique in France. His latest release features him as both soloist and conductor in Mozart piano concertos with the Sinfonia Varsovia. A disc of Bach partitas is planned. Born in 1969 to Polish-Hungarian parents, Mr. Anderszewski began playing the piano at six and studied at the conservatories of Lyon and Strasbourg, the University of Southern California, and the Chopin Academy in Warsaw.

Béla Bartók (1881-1945)
Piano Concerto No. 3

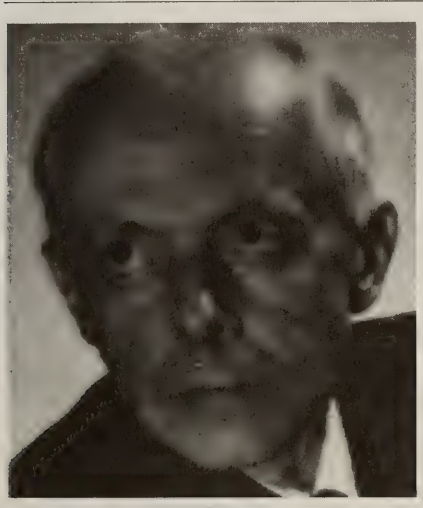
Bartók's Piano Concerto No. 3 was composed in the summer of 1945. The last seventeen measures, left unfinished at his death, were filled in by Tibor Serly. The bitterness of the composer's last years—compounded of exile from his homeland; the realization that America was even less interested in his music than Europe was; a difficult hand-to-mouth existence eked out from a few performance fees and research grants, and nagging ill health—was somewhat brightened by a sudden surge in his fortunes in what turned out to be his last months. Nothing roused him from his sickbed lethargy so effectively as the commission for an orchestral work offered by Serge Koussevitzky with the guarantee that it would be performed by the Boston Symphony Orchestra. The result, of course, was the Concerto for Orchestra, first performed in December 1944. After the rousing success of that work, musicians began approaching him with commissions. William Primrose wanted a viola concerto; a piano duo named Bartlett and Robertson requested a concerto for two pianos. His publisher, Ralph Hawkes, asked for a seventh string quartet. And, for private reasons, he wanted to write a piano concerto. Of these four works, which might have augured a whole new stage of Bartók's career had his health been better, it was the piano concerto—his third—that most attracted his attention during these final months.

Intended as a vehicle for his wife, Ditta Pásztory, the Piano Concerto No. 3 is altogether lighter and more transparent than either of the earlier concertos, which had been his own showpieces. Moreover, the middle section of the second movement is based on birdcalls that Bartók wrote down during the winter of 1943-44, which he spent (for his health) in Asheville, North Carolina. Halsey Stevens has pointed out the similarity in spirit between the "night music" of the concerto and the movement entitled "The Night's Music" from the *Out of Doors* suite for piano, a movement that was dedicated "to Ditta." Throughout, the orchestra is never remotely close to overwhelming the piano, which is itself treated in an unusual manner. Gone are the great pounding, muscular chords; here the piano part, as often as not, is crystalline and linear, often with both hands playing a single line in octaves. The character of the opening movement (marked **Allegretto**) is, however, full of Bartók's longing for his homeland—it is in the style of a *verbunkos*, with its sharply dotted rhythms and ornate melodic turns. **II. Adagio religioso.** The slow movement's chorale theme (justifying the designation *religioso* in the tempo marking), which appears in the piano with support from the strings, returns after the delicate "night music" section in the woodwinds, with the solo piano providing the conversational gambits. **III. Allegro vivace.** The finale is an energetic dance that keeps reappearing rondo-fashion, varied by inventive and lively contrapuntal interludes.

Tibor Serly looked in on Bartók on September 21, 1945, to find him in bed, working on the close of the Third Concerto. The composer's son, Péter, had drawn in the bar lines, and Bartók had already marked "*vége*," to indicate "the end," but he never completely filled in those last seventeen measures: Serly would complete the orchestration from the sketched-out indications. The following day Bartók was taken to the hospital, from which he never returned; he died on September 26. But despite the many miseries of his last years, he seems finally to have been more content with the way things turned out. To the end, he was full of plans to complete the commissioned works and go on to still other projects. As he said to one of the hospital doctors, "I am only sorry that I have to leave with my baggage full."

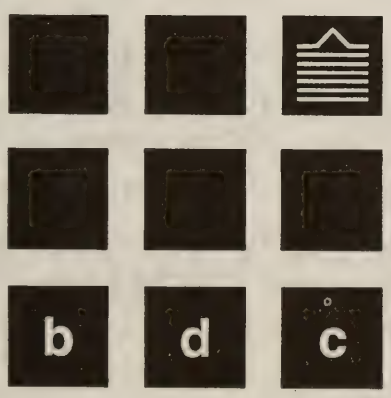
—Steven Ledbetter

Béla Bartók
Piano Concerto No. 2



Béla Bartók was born at Nagyszentmiklós, Transylvania, on March 25, 1881, and died in New York on September 26, 1945. He began his Second Piano Concerto in October 1930 and completed it on October 9, 1931. Bartók himself was the soloist for the first performance, given on January 23, 1933, at Frankfurt-am-Main by the Frankfurt Radio Orchestra, Hans Rosbaud conducting. Storm Bull performed the American premiere of the work with Frederick Stock and the Chicago Symphony on March 2, 1939. Erich Leinsdorf led the first Boston Symphony performances in November 1962, with Geza Anda as soloist. Subsequent Boston Symphony performances featured Alexis Weissenberg (on two occasions, with Claudio Abbado and Seiji Ozawa), Christoph Eschenbach (the only Tanglewood performance, with Edo de Waart on July 29, 1973), Michel Beroff (Michael Tilson Thomas), András Schiff (with Christoph von Dohnányi and Pascal Verrot), and Yefim Bronfman (the most recent subscription performances, with Kazushi Ōno in March 1999). Besides the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and bass tuba, timpani, bass drum, triangle, military drum, cymbals, tam-tam, and strings.

By 1930, Bartók, who made his living as a virtuoso pianist far more than as a composer (since there were, in those days, too few performances of his music to pay the rent), must have felt the need for a new showpiece. Since 1927 his orchestral appearances had featured the Piano Concerto No. 1, composed the previous year. After the premiere in Frankfurt, he had performed it in London, Prague, Warsaw, New York, Boston, Budapest, Cologne, and Berlin. (America proved far from ready for Bartók's most recent music; the Boston Symphony performance of the concerto, in February 1928 under the direction of Serge Koussevitzky, evoked an astonishing review from *Musical America*: "this work from first to last was one of the most dreadful deluges of piffle, bombast and nonsense ever perpetrated on an audience.") A new concerto would give him another choice of repertory for orchestral booking. He began the piece in the fall of 1930, but



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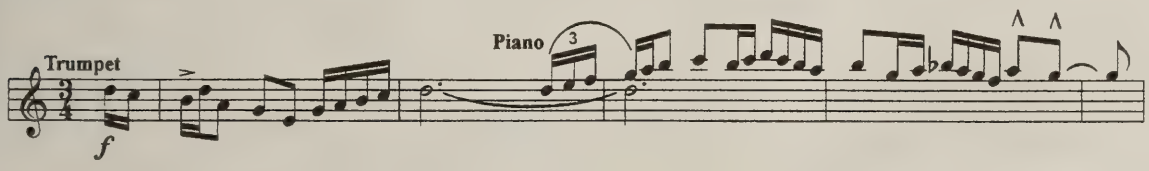
evidently worked most intently during the following summer. He had been scheduled to teach harmony and composition at the Austro-American Conservatory, a summer school in Mondsee, near Salzburg, but when he arrived, he discovered that he had only a single student. Eventually his class load increased to three students; still, he was well paid for his time, which he put to good use in more creative ways.

Bartók composed his concerto between the Fourth and Fifth String Quartets, and like those works, it makes extensive use of arch form; it is also replete with the devices of variation technique, which were always a central part of Bartók's compositional approach. The last movement grows out of material from the first movement, varied in its rhythmic shape. The second movement, too, which has its own, simpler, arch shape, consists of a hushed Adagio surrounding a demonic Presto.

From early in his musical life, Bartók became familiar with the keyboard music of the Baroque masters, especially Bach and Scarlatti. The Second Concerto embodies the spirit of that music, especially in its rhythmic drive, built of tiny repeated cells—bustling eighth and sixteenth notes—reiterated energetically, and in its contrapuntal textures. Though the work contains some acerbic dissonances and complex chords, its basic harmonic plan is far simpler than that of Bartók's earlier music, and strongly classical: the first and last movements are centered on G, the middle movement on C.

After an opening spray of sound from the piano, the trumpet introduces the first important motive, and the piano follows at once with another:



The very sound of the first movement comes as a surprise: only the winds and percussion play along with the piano. The string sections sit patiently, doing nothing. (There is an obvious model in Stravinsky's 1924 piano concerto with winds and percussion.) The first movement itself is laid out in an arch form consisting of several small arches (opening ABA with the full ensemble, in which the B section is marked by triplet movement in the piano part; a central section featuring the solo piano in a concertino arrangement with individual instruments or small groups; and a closing ABA). The large closing section mirrors the opening section melodically: that is, the themes heard at the outset return played upside-down (the technical term for this is "in inversion") and

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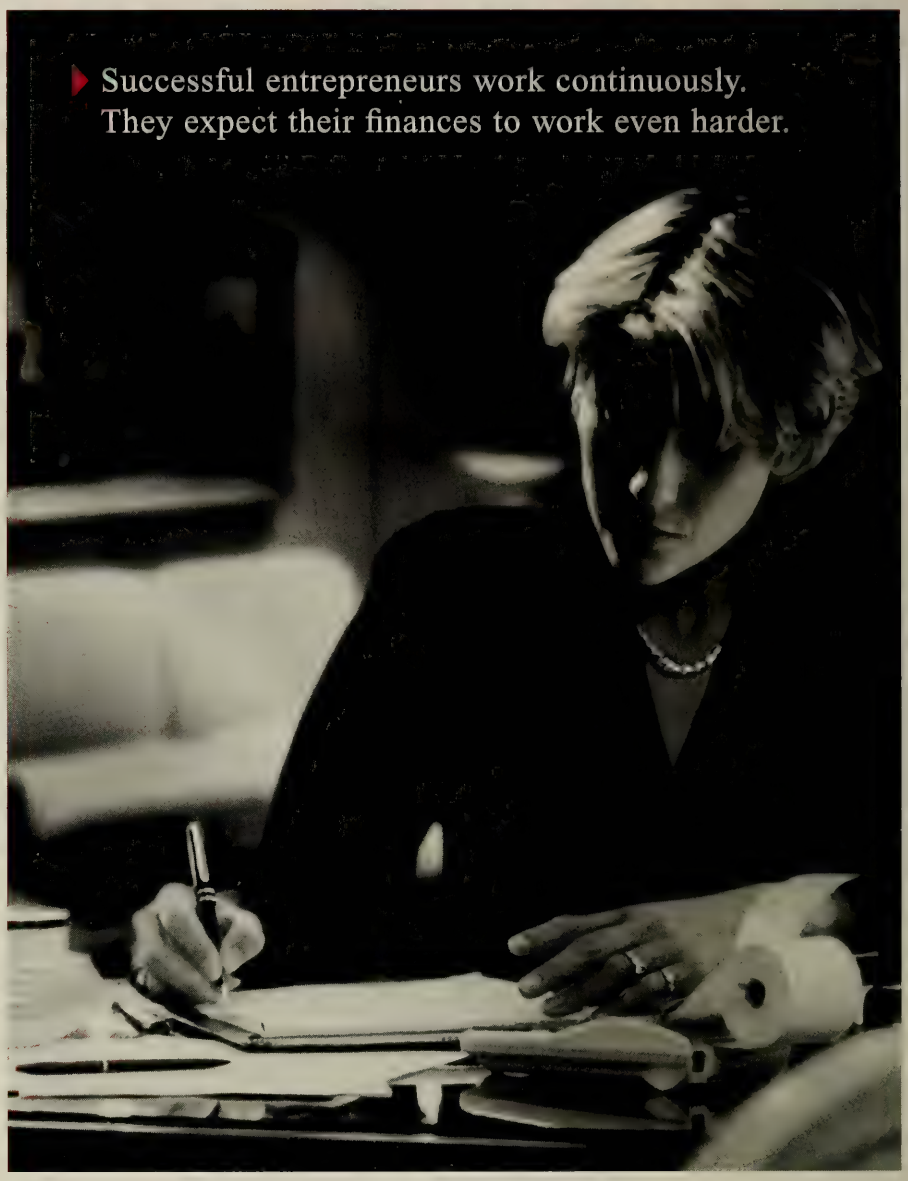

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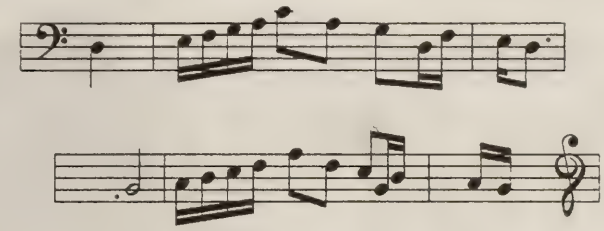
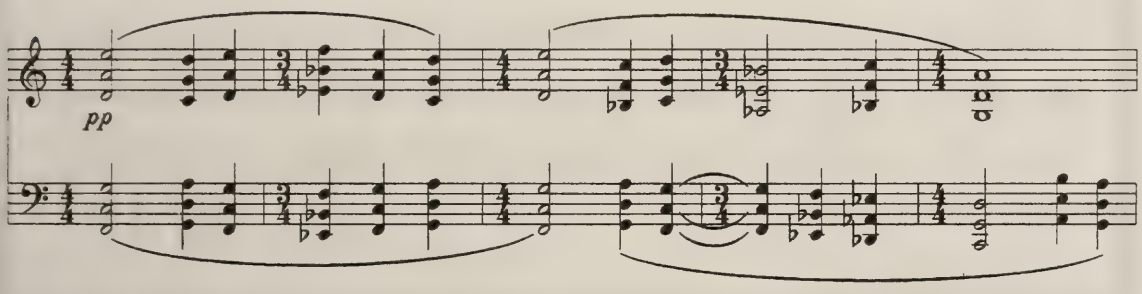
backwards ("retrograde"). The ear may hear that the theme is similar to the ones at the beginning without knowing exactly why; this is a case where it may be easier to see the relationship in the contours on the printed page, especially when, as here, the main theme is printed upside-down:



The strings, which have had nothing to do throughout the first movement, enter all by themselves at the beginning of the second, muted, played without vibrato, and laid out in spacious chords of piled-up fifths:



This first part of the movement is again in a small-scale arch form, the string passage alternating with a foreboding dialogue between the solo piano and the timpani:

Strings—Dialogue—Strings—Dialogue—Strings

The piano and timpani seem ready to begin another dialogue when they suddenly explode into a demonic Presto, buzzing with energy, that fills the middle section of the movement. It races to a halt on a sustained trill, whereupon the Adagio returns, with the piano, strings, and timpani now commenting simultaneously.

Bartók's interest in balanced structures is equally evident in the finale, a complex rondo. But beyond that, he balances the concerto as a whole, building the rondo largely out of themes and textures from the opening movement. The main thematic section (a

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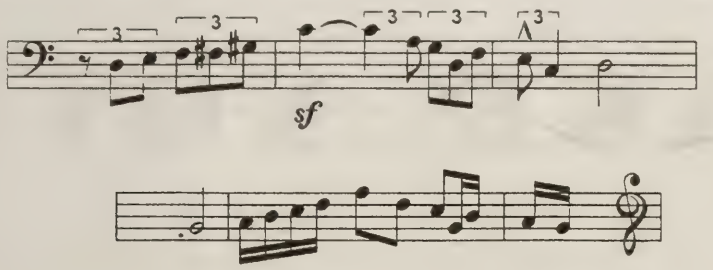
motoric passage built on the interval of the minor third) is new, but the contrasting sections are all derived from the first movement. Because Bartók has often changed the rhythmic character of the themes substantially, they are often easier to see than hear, though the first appearance of the opening motives, now converted to smoothly rolling triplets, is straightforward enough.



Whether the listener is conscious of the derivations or only takes them in on a subconscious level, Bartók's symmetrical plan shapes the coherence of the concerto. While the resulting work is a complex one at many levels, it is nonetheless far simpler in its harmonic complexity than many earlier Bartók compositions, and even simpler than the two symmetrically-shaped string quartets that flank its composition. And in that respect, the Second Piano Concerto clearly points the way toward the composer's late music.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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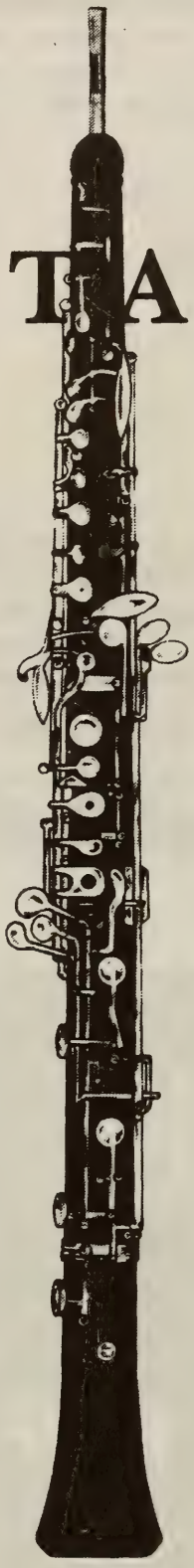

TAKE NOTE

The precursor of the oboe goes back to antiquity– it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German, and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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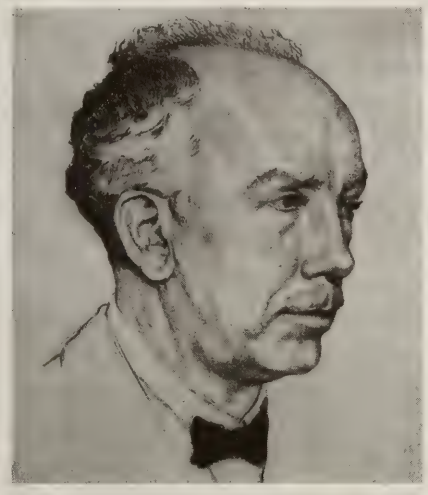
Richard Strauss
An Alpine Symphony, Opus 64



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The composer's earliest sketches for An Alpine Symphony *(*Eine Alpensinfonie*) date from 1911. He began the orchestration on November 1, 1914, and completed the score on February 8, 1915, himself leading the first performance with the orchestra of the Dresden Hofkapelle on October 28, 1915, at the Philharmonie in Berlin. The score is dedicated to Count Nicolaus Seebach, director of the Royal Opera in Dresden. The first performance of* An Alpine Symphony *in the United States was given by the Philadelphia Orchestra under Leopold Stokowski on April 28, 1916; by the end of that year it had also been played by the New York Philharmonic, the Chicago Symphony, and the Minneapolis Symphony. Serge Koussevitzky gave the first Boston Symphony performances on December 18 and 19, 1925, with repetitions the first week of January 1926 both in Boston and New York. Koussevitzky programmed the work again in March 1930, since which time the Boston Symphony has also performed it under André Previn (in October 1982), Edo de Waart (at Tanglewood in July 1987), and Seiji Ozawa (first in December 1991, then again in January 1996 followed by performances that February as part of a North American tour, plus a Tanglewood performance on July 12 that same year). The score of* An Alpine Symphony *calls for two flutes, two piccolos (doubling third and fourth flute), two oboes, English horn (doubling third oboe), and heckelphone (bass oboe at these performances), E-flat clarinet, two clarinets in B-flat, one in C, and bass clarinet in B-flat, three bassoons and contrabassoon (doubling fourth bassoon), four horns, four tenor tubas (doubling fifth through eighth horns), four trumpets, four trombones, two bass tubas, two harps ("doubled if possible"), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, cowbells, tam-tam (three players), celesta, timpani (two players), and strings. Strauss asks for at least twelve first and sixteen second violins, twelve violas, ten cellos, and eight double basses. Also required, offstage, are twelve horns, two trumpets, and two trombones which, "if necessary," may be taken from the main orchestra. Strauss asks that the flute, oboe, E-flat clarinet, and C clarinet parts be doubled from rehearsal number 94 (just before "The Fog Rises") to the end of the score. He also recommends use of "Samuel's Aerophon" to assist the wind players with their long sustained notes.* The organist at these performances is James David Christie.*

Upon his return to Boston in September 1911 from summering in Europe, where he had spent time visiting with Richard Strauss at the composer's home in Garmisch, Boston Symphony music director Max Fiedler told an interviewer:

> I only wish that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working

*Writing for the Boston Symphony program in 1925, Philip Hale noted that "the aërophor [sic], or Tonbinde Appar[a]t, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted." Norman Del Mar, in his biography of Strauss, writes that "this alas long-extinct device seems to have supplied oxygen to the distressed player by means of a foot-pump with a tube stretching up to the mouth."

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on this, Strauss is writing a motet for 20 voices, he is composing stage music for one of Reinhardt's stage plays and is at work on a one-act opera.

He has played for me so far as he could the first movement of his symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestra rehearsal. He will probably call it the "Alps Symphony." In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak.

Then, like the true Strauss that he is, he uses the same music to descend with but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

Strauss was at this time concerned with the curious hybrid project that would couple a staging of Molière's *Le Bourgeois gentilhomme* with his own one-act opera *Ariadne auf Naxos* to a text by Hugo von Hofmannsthal, and which would have its none too successful premiere on October 25, 1912, at the Kleines Haus of the Hoftheater, Stuttgart, in a production by Max Reinhardt—only the first stage in a rather long and complicated history of composition and performance.* It was at Reinhardt's Kleines Deutsches Theater in Berlin that Oscar Wilde's *Salome* and, shortly after, the stage version of Hofmannsthal's *Elektra* had been produced; both, of course, provided the source material for Strauss's operas. Also by this time, the first performance of *Der Rosenkavalier*, again to a libretto by Hofmannsthal, on January 26, 1911, at the Court Opera in Dresden had won the heart of the public, and the second great phase of Strauss's composing career—as a composer for the operatic stage—was well established. Behind him was the series of tone poems with which he had secured his reputation as the leading German composer—*Macbeth* (1886; revised 1890 and 1891), *Don Juan* (1889), *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and, adding insult to injury, as far as his critics were concerned, after the effrontery of portraying himself as *Heldenleben*'s composer-hero, the *Symphonia domestica* (1903), in which the resources of Strauss's huge orchestra were employed to depict a typical day in the life of the composer's family.

Hugo von Hofmannsthal and Richard Strauss

It would be another dozen years before the last of Strauss's tone poems appeared: *An Alpine Symphony* would ultimately be composed while Strauss was awaiting from Hofmannsthal material for what after *Ariadne* would be their next major undertaking—*Die Frau ohne Schatten*—although the germ for his final large-scale symphonic work can be traced to a much earlier time, specifically to a boyhood mountain-climbing expedition during which his group lost the way heading up and was drenched in a storm coming down. In 1900, following the completion of *Heldenleben*, Strauss wrote his parents that

*The motet to which Fiedler refers is likely the *Deutsche Motette*, Opus 62, for sixteen-part unaccompanied double chorus plus four solo voices, to a text by Friedrich Rückert and completed in 1913.

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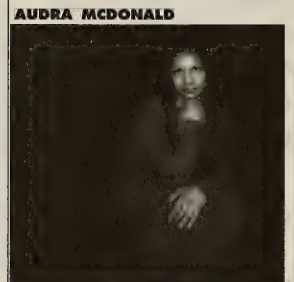
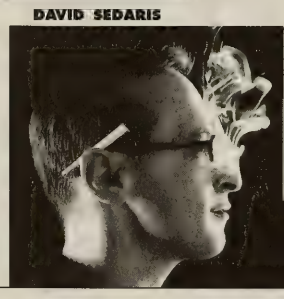


DAVID SEDARIS



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he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But only after he had used the royalties from *Salome* to build his villa at Garmisch with its spectacular Alpine views in 1908, and where he and his wife Pauline* lived for the rest of their lives, did he finally begin sketching the work. On May 15, 1911, he wrote to Hofmannsthal from Garmisch, inquiring how *Frau* was doing, wondering what was happening with the Molière, and complaining that, while waiting, he was in the meantime "torturing [himself] with a symphony—a job that, when all's said and done, amuses me even less than chasing cockroaches." The other project with which Strauss was likewise busying himself as a stopgap was the ballet *Josephslegende*, to a scenario by Hofmannsthal, on which he worked from 1912 to 1914, and which was given its premiere at the Paris Opéra by Diaghilev's Russian Ballet on May 14, 1914 (one year after Diaghilev's troupe had danced the first performance of Stravinsky's *Le Sacre du printemps*).

Strauss's villa at Garmisch

Strauss completed the score of his *Alpine Symphony* on February 8, 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where had been given the premieres of his second opera, *Feuersnot* (1901), then *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier*; the first performance was given by the Dresden Hofkapelle, but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic (it should be remembered that, like Mahler, Strauss was regarded equally as both composer and conductor). Among the guests invited to the final rehearsal were Humperdinck, Schnabel, Dohnányi, Lhévinne, Lilli Lehmann, and Max Fiedler—no longer music director of the Boston Symphony Orchestra—and it was during rehearsals for the *Alpine Symphony* that the composer commented that he had at last learned how to orchestrate(!).

The premiere went largely unnoticed, but with World War I then in its second year, there were larger issues on people's minds. Strauss was not dissatisfied; on November 10, 1915, he wrote to Hofmannsthal of his plans to visit Vienna with Pauline the following month, adding that "You must hear my *Alpine Symphony* on December 5: it is really good!" And years later, when he was invited to London for a festival of his music in October 1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony*, though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica*.

---

*Strauss fell in love with soprano Pauline de Ahna during his summer holiday in 1887. She sang Isolde when Strauss conducted *Tristan* with the opera company at Weimar in January 1892, and she sang the heroine of his first opera, *Guntram*, at its first performance under his baton and also in Weimar, in May 1894. They married on September 10 that year; the four songs of Opus 27 (*Morgen*, *Cäcilie*, *Ruhe, meine Seele*, and *Heimliche Aufforderung*) were his gift to her. Pauline plays an important part in both *Ein Heldenleben* and the *Symphonia domestica*. *Im Abendrot*, the last of Strauss's posthumously published Four Last Songs, is a reflection upon their life together. She died in May 1950, less than a year after her husband.

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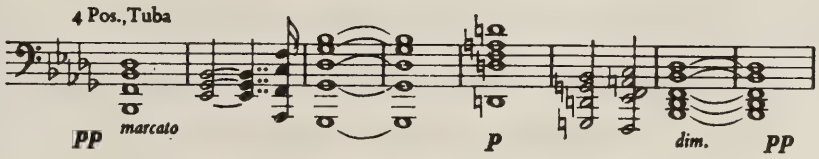
General opinion has for a long time held that *An Alpine Symphony* represents, with respect to the quality of the tone poems, an even greater decline in Strauss's creative powers than the *Symphonia domestica* before it, just as *Ein Heldenleben* had already suggested to certain minds something of a falling off before that. This notion, coupled with the requirement of a gargantuan orchestra, has resulted in its being only rarely performed.* But *An Alpine Symphony* brings to a close the entire series of purely orchestral pieces begun even earlier than *Macbeth* with the travelogue-in-music, *Aus Italien*, of 1886—thus ending with a return to the same sort of geographical nature-painting he had attempted some thirty years earlier; and it benefits from and is a measure of Strauss's experience with the large-scale operatic orchestras of *Salome*, *Elektra*, and *Der Rosenkavalier*, while serving at the same time as rather grand preparation for *Die Frau ohne Schatten*. It is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second nature.† And it has an added spiritual dimension, which the composer himself recognized: the death of his friend and contemporary Gustav Mahler (whose music Strauss championed, and in whose music nature-painting plays an extremely significant role) on May 18, 1911, affected Strauss very deeply, and in his notebook Strauss wrote that his *Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific and extremely subjective pictorialism of the *Alpine Symphony*'s mountain-climbing course from sunrise to sunset, the final two sections of the piece—"*Ausklang*" (not readily translatable; "the dying away of sound" gives some idea) and the return of "*Night*"—suggest that the composer has stepped back, is viewing the mountain, and nature, from outside himself, as it were, from some spiritual distance or remove, and the music closes with an aura of spiritual acceptance and then, finally, awe-inspired objectivity.

But to begin at the beginning—Strauss's *Alpine Symphony* is in a single large movement some fifty minutes in length and divided by headings in the score into twenty-two sections. The first two of these set the scene for the Alpine climbing expedition depicted in the course of the work; the summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour, the final sections serve as a coda to the whole. Here is a sort of "trail guide":

Strauss begins by depicting deep, mysterious **Nacht** ("Night") with a dark, descending B-flat minor scale through which each added note is sustained so that all sound simultaneously. Trombones and bass tuba solemnly declaim the theme of the mountain, noble, imposing, majestic:



A softly undulating figure in low strings and bassoons leads to a tremendous buildup through the full orchestra (the opening of Wagner's *Rheingold* cannot have been far from the composer's mind) and night gives way to **Sonnenaufgang** ("Sunrise"). The theme of the sun, as heard here, is a glorious melodic outburst built, like the earlier

*Del Mar suggests that Strauss's instrumentation reflects the composer's taking for granted the resources of the Wagnerian opera orchestra, citing the twelve offstage horns of *Tristan* and *Tannhäuser*, as well as the twelve offstage trumpets and various wind and percussion ensembles of *Lohengrin*.

† Strauss remarked that he went about composing the *Alpine Symphony* "just as a cow gives milk." According to Del Mar, the composer also "made the extravagant claim in conversation at about this time that he could, if necessary, describe a knife and fork in music."

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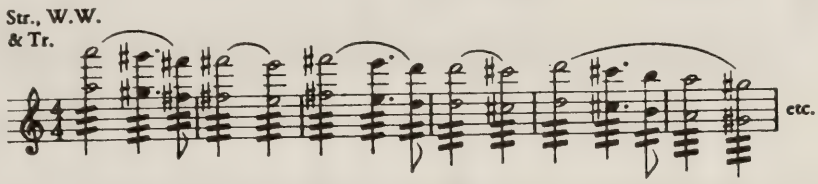
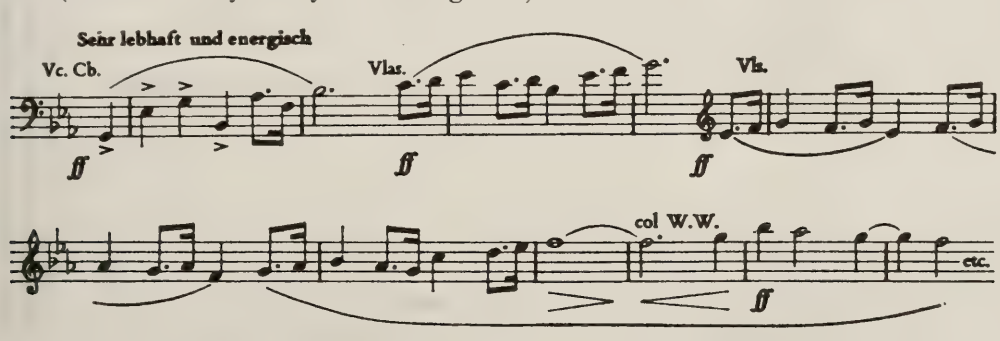
depiction of night, on a descending scale, but now in the major mode, for full orchestra, and punctuated by cymbal crashes:



The texture is enriched by a broad countertheme energized by motion in triplets and taken up by each section of the orchestra. Another buildup, an *accelerando*, and a brief, dramatic pause now set us on our actual journey up the mountain with a quick marching theme (marked "very lively and energetic"):



This begins the section of the score headed **Der Anstieg** ("The Ascent") and serves as a sort of "main theme" for the symphonic movement to follow. This theme is developed, leading to a full E-flat major cadence and the entry of another important idea, a pointed fanfare-like motif which Strauss will use to characterize other aspects of the ascent to

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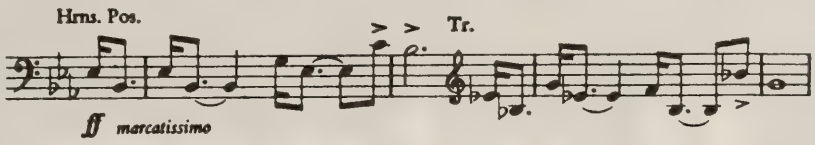
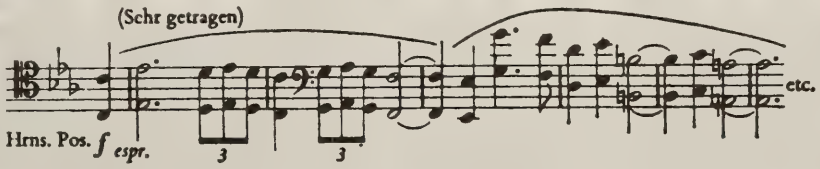
the peak, particularly during the more rugged moments of the climb:



Now, however, it serves to introduce the sound of a distant hunting party: twelve horns, two trumpets, and two trombones are heard from afar.

A sudden change of texture and mood brings our **Eintritt in den Wald** ("Entry into the Wood"), in which this broad additional theme for the brass:



and then a more relaxed version of the marching theme are heard against a background of string arpeggios. The music here is broad and expansive, serving as a sort of relaxed second-theme unit in contrast to the faster, march-like theme introduced earlier. Bird-calls are heard, the leisurely pace continues, the marching theme is given a soft, gentle rendering by the strings, and solo string quartet initiates the passage that will lead us to the next section of the score.

Now we have a large development-like section which encompasses several phases of the climb: **Wanderung neben dem Bache** ("Wandering by the Brook") is marked by

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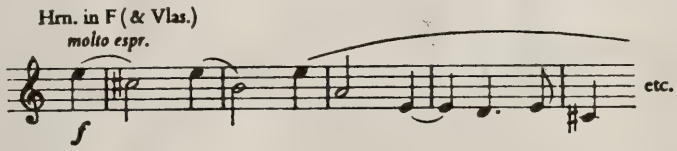
an increase in fluid passagework. The energy level increases still further, and cascading figures in the winds and strings tell us that we are **Am Wasserfall** ("At the Waterfall"), one of the most vividly specific moments of Strauss's nature-painting in this score. A segment marked **Erscheinung** ("Apparition")—depicting, according to Del Mar, "the Fairy of the Alps appearing beneath the rainbow formed by the spray of the cascading water"—brings yet another broad theme, richly romantic, destined for a later important reappearance, and here given to horns and violas:



This brings us to the next section, **Auf blumige Wiesen** ("On Flowery Meadows"): the march theme is heard softly in the cellos, the higher strings provide a soft backdrop, and isolated points of color (winds, harps, and pizzicato violas) dot the landscape. The pace quickens, and we have reached the expansive landscape **Auf der Alm** ("On the *Alm*"), the Alpine pastureland, where cowbells, bird song, sheep, and shepherds piping distract us from the climb that still remains, lulling us to relaxation.

A shrill cry from the woodwinds and yet another broad, airy theme begun by the horns

propel us on our way. But now the going gets rough, and the shifting character of the music brings us **Durch Dickicht und Gestrupp auf Irrwegen** ("Through Thicket and Undergrowth on the Wrong Path"). A sudden sounding of the mountain theme on trumpets and trombones, and the climbers are **Auf dem Gletscher** ("On the Glacier"), where the course of their progress through the **Gefahrvolle Augenblicke** ("Dangerous Moments") that follow is charted by appearances of the original marching theme and the pointed fanfare-like climbing theme introduced at the outset of the ascent.

Suddenly we are **Auf dem Gipfel** ("On the Summit"), the centerpiece of the score: the atmosphere is one of wonder and tense anticipation, as trombones proclaim the *Zarathustra*-like peak motif and then the solo oboe stammers a hesitant tune. There is

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a large buildup based on a succession of themes—the peak motif just introduced, the theme of the mountain from the beginning, and the broad horn tune from the "Apparition" section of the score—and a great climax for full orchestra, punctuated by the fanfare-like climbing theme, brings the recapitulation of the sun theme, gloriously proclaimed in C major. This initiates another development-like section labelled **Vision**, based largely on the peak theme and the "Apparition" theme and characterized by shifting tonalities, with appearances of the sun theme and mountain theme preparing the way for the next, transitional part of the score.

There is a misty thinning of the orchestral texture as "The Fog Rises" (**Nebel steigen auf**), and we hear soft fragments of the sun theme as "The Sun Gradually Becomes Obscured" (**Die Sonne verdüstert sich allmählich**). This atmosphere of mounting tension continues through a brief section marked **Elegie** ("Elegy"), and suddenly the "Calm Before the Storm" (**Stille vor dem Sturm**) sets in: a rumble of timpani and bass drum, and the stammered woodwind tune heard earlier, perfectly capture the rarified pre-storm atmosphere. There are isolated raindrops, ever-increasing gusts of wind, flashes of lightning, thunder, and suggestions of darkness (by allusion to the night theme). Then the full fury of the storm is unleashed.

This part of the score, **Gewitter und Sturm, Abstieg** ("Thunderstorm, Descent"), marks the last phase of the mountain-climbing expedition, and in it Strauss couples the climbers' descent through the tempest with the recurrence of many of the ideas heard earlier—in reverse order, and at a very quick pace, as the mountaineers hurriedly retrace their steps. Easily recognizable are reappearances of the marching theme (now heard, appropriately enough for the descent, with its contours inverted), the pointed fanfare-like motif, the waterfall music, the "Apparition" theme, and the woodland theme. The storm subsides—there is a final gust of wind followed by some isolated raindrops—the noble theme of the mountain is proclaimed once more by the brass, and the organ, which has been assuming increasing prominence, enters to introduce a ceremonial phrase proclaimed by brass and harps. It is "Sunset" (**Sonnenuntergang**), and spacious treatment is given to developments of the sun theme, heard in strings and winds in long-held note values with soaring embellishments in the violins.

Chorale-like phrases on solo organ, again taking the sun theme as point of departure, usher in the next-to-last section of the score, labeled **Ausklang** ("Dying Away of Sound"). In a passage parallel to the earlier "Vision" section, but in tones much softer and more relaxed, and marked to be played "in gentle ecstasy," winds and brass develop the yearning "Apparition" theme. The strings return to bring yet another development of the marching theme, heard both in its original form and in inversion. The final pages of this section are marked by a sudden reappearance of the shrill woodwind theme and further soft appearances of the marching theme, the violins rising higher and higher until the E-flat tonality of this section suddenly gives way to B-flat minor and the return of **Nacht** ("Night"). The descending scale that opened the symphony is heard once more, the brass proclaim the mountain theme one last time, and a haunting, very slow variant of the marching theme is given out by the violins, ending with a final, dying glissando to the last note. We leave the mountain as we encountered it, shrouded in mystery and darkness.

—Marc Mandel

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Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) is a useful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). The new article in the revised Grove (2001) is by Malcolm Gillies. *Béla Bartók* by Kenneth Chalmers is a volume in the very useful, copiously illustrated series "20th-Century Composers" (Phaidon paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides, though it does not include the solo concertos (University of Washington paperback). Michael Steinberg's notes on the three Bartók piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback). Two recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is

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a fascinating compendium well worth seeking from secondhand book dealers (Corvino). Zoltán Kocsis has recorded the three Bartók piano concertos with Iván Fischer conducting the Budapest Festival Orchestra (Philips). Other noteworthy recordings of the three concertos include Yefim Bronfman's with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical, with all three on a single disc), Géza Anda's with Ferenc Fricsay and the Berlin Radio Symphony (Deutsche Grammophon), Jenö Jandó's with András Ligeti and the Budapest Symphony Orchestra (on the budget Naxos label), and Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (in a Philips "Duo" also including the Violin Concerto No. 1 and the Concerto for Orchestra). Pianist György Sándor (a pupil of Bartók's) is the featured soloist with Michael Gielen leading the Vienna Symphony Orchestra and Bamberg Symphony Orchestra in a two-disc budget-priced box including the three piano concertos plus the Sonata for Two Pianos and Percussion and other works (Vox).

An important, relatively recent addition to the Strauss bibliography is *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press), a biography by Michael Kennedy, who also wrote an impressive volume on the composer's life and works for the Master Musicians series (Schirmer), and whose Strauss article in The New Grove Dictionary of Music and Musicians (1980) was reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). Two other recent additions to the Strauss literature are *Richard Strauss* by Tim Ashley, in the well-illustrated series "20th-Century Composers" (Phaidon paperback), and *The life of Richard Strauss* by Bryan Gilliam, in the series "Musical lives" (Cambridge paperback; among the other composers included in this series are Berlioz, Beethoven, Debussy, Ives, Mahler, Verdi, and Webern). Gilliam also wrote the article on Strauss in the revised edition (2001) of The New Grove. The biggest biography of Richard Strauss is still Norman Del Mar's three-volume work, which gives equal space to the composer's life and music (Cornell University paperback); *An Alpine Symphony* receives detailed consideration in Volume II. Noteworthy recordings of *Eine Alpensinfonie* include Karl Böhm's with the Dresden Staatskapelle (Deutsche Grammophon "Originals"), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Rudolf Kempe's with the Dresden Staatskapelle (EMI), André Previn's with the Vienna Philharmonic (Telarc), and Georg Solti's with the Bavarian Radio Symphony Orchestra (London), as well as two recordings under the composer's baton: with the Bavarian State Orchestra from the early 1940s (Preiser, in "Richard Strauss Conducts His Own Symphonic Poems," Volume I) and, from the same period, the Munich Radio Symphony Orchestra (Music & Arts, in a two-disc set also including Strauss-led performances of *Also sprach Zarathustra*, *Till Eulenspiegel*, *Death and Transfiguration*, *Macbeth*, and *Don Juan*). Zubin Mehta's older recording with the Los Angeles Philharmonic, though not currently listed, is worth seeking (London).

—Marc Mandel

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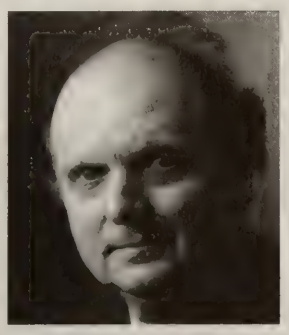
Marek Janowski



Marek Janowski first established himself as a major conductor as music director at Freiburg and at Dortmund Opera (1973-79). He was principal conductor of the Royal Liverpool Philharmonic Orchestra from 1983 to 1986 and in 1984 was named music director of the Orchestre Philharmonique de Radio France. In the fifteen years he was in Paris, Mr. Janowski transformed the orchestra into an ensemble of international standing. From 1986 to 1990, Janowski was also music director of the Gürzenich Orchestra, Cologne. Now recognized as one of the great builders of orchestras, Marek Janowski was appointed artistic director of the Monte Carlo Philharmonic Orchestra in January 1999. In the following year this role expanded to music director and chief conductor, and in the short time he has been there, he has created an orchestra of great strength and artistic merit. In January 2001 he also took on the role of chief conductor and artistic director of the Dresden Philharmonic Orchestra, and in October 2001 he was appointed chief conductor and artistic director of the Radio-Sinfonie-Orchester Berlin. He is now the only German conductor working as a titled conductor of one of the Berlin orchestras. Marek Janowski has conducted the Boston Symphony, Pittsburgh Symphony, Philadelphia Orchestra, Leipzig Gewandhaus, Dresden Staatskapelle, NDR Hamburg, Tonhalle Zurich, Oslo Philharmonic, the Philharmonia, Berlin Philharmonic, Bayerischer Rundfunk, Munich Philharmonic, Royal Philharmonic Orchestra, and NHK Symphony, as well as at the Metropolitan Opera, Chicago Lyric Opera, and in the opera houses of Vienna, Munich, Berlin, Dresden, and San Francisco. Mr. Janowski is a noted recording artist. His *Der Ring des Nibelungen* with the Dresden Staatskapelle has been highly acclaimed for many years, as have his recordings of Strauss's *Die schweigsame Frau* for EMI and Penderecki's *The Devils of Loudun* for Philips. With the Orchestre Philharmonique de Radio France he has recorded Bruckner's Fourth and Sixth symphonies, Wagner excerpts, Messiaen's *Turangalîla-symphonie*, and the four symphonies of Roussel, which was awarded the Diapason d'Or in February 1996. For BMG, Mr. Janowski recorded the Beethoven piano concerto cycle with the Leipzig Gewandhaus and Gerhard Oppitz, and the operas of Weber with the Deutsche Staatsoper Berlin. His recent, acclaimed recording of Strauss's Four Last Songs with soprano Soile Isokoski for the Ondine label was chosen by *Gramophone* as Record of the Month. Marek Janowski made his BSO debut in February 1989

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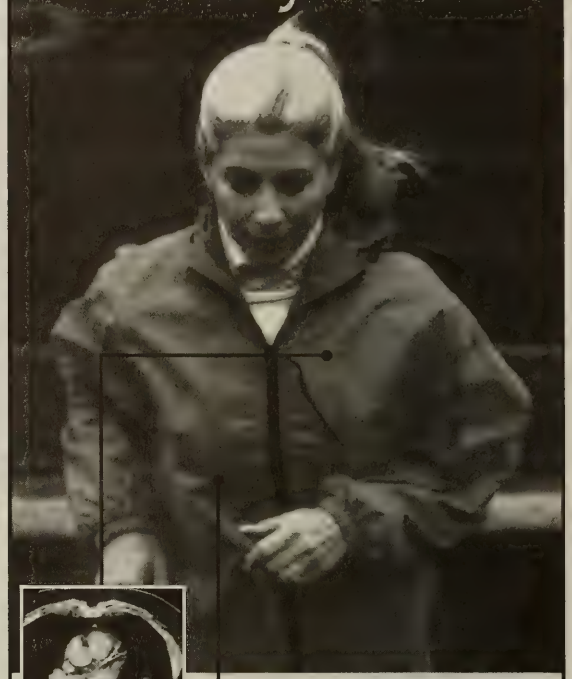

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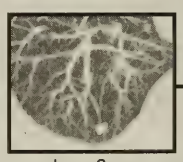
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with music of Schumann and Wagner, subsequently appearing regularly with the orchestra in Boston and at Tanglewood, most recently prior to this season at Tanglewood in 1995 and at Symphony Hall in February and March 1996.

Zoltán Kocsis

Hungarian pianist Zoltán Kocsis is a highly versatile musician, pursuing a wide range of activities as pianist, conductor, chamber musician, composer, and arranger. Born in Budapest, Mr. Kocsis began playing the piano at five. After attending music school and the Béla Bartók Conservatory in his native city, he entered that city's Franz Liszt Academy, where his professors included Pál Kadosa and Ferenc Rados. His international career began when he won the Hungarian Radio Beethoven Competition at age eighteen. He was invited to perform all over Europe, making appearances with the Berlin Philharmonic Orchestra and many other ensembles. Since then he has toured extensively in Europe, America, Japan, the Far East, and Australia, performing with such orchestras as the Vienna Philharmonic, Chicago Symphony, San Francisco Symphony, the Royal Philharmonic, and the Philharmonia, and participating in such prestigious festivals as Salzburg, Edinburgh, and Lucerne. Conductors with whom he has collaborated include, among others, Claudio Abbado, Herbert Blomstedt, Christoph von Dohnányi, Charles Dutoit, Valery Gergiev, Lovro von Matačic, Yehudi Menuhin, Sir Georg Solti, Michael Tilson Thomas, and Edo de Waart. Mr. Kocsis was invited by Sviatoslav Richter to perform recitals for piano four-hands at the Hohenems and Tours Festivals. Mr. Kocsis founded the Budapest Festival Orchestra with Iván Fischer in 1983 and was one of its artistic directors until 1997. During those fourteen years the orchestra appeared at the Concertgebouw in Amsterdam, the Barbican in London, the Musikverein in Vienna, the Théâtre des Champs-Elysées in Paris, and Carnegie Hall in New York, as well as at the Salzburg and Lucerne festivals, the BBC Proms in London, and the Prague Spring Festival. In 1995, commemorating the 50th anniversary of Béla Bartók's death, the orchestra presented an enormously successful Bartók series in Brussels, Frankfurt, Cologne, Paris, and New York. As a composer himself, Zoltán Kocsis is well known for his affinity for contemporary music. György Kurtág has dedicated several compositions to Mr. Kocsis, which the pianist has performed across Europe. In 1998 Mr. Kocsis was appointed music director of the Hungarian National Philharmonic Orchestra. He now divides his time between playing and conducting. He recently appeared with the Berlin Philharmonic and gave two recitals at Wigmore Hall. This season and next, besides his responsibilities to the Hungarian National Philharmonic Orchestra, he will appear as soloist with the Royal Concertgebouw Orchestra, Chicago Symphony, Atlanta Symphony, the Orchestre Philharmonique de Radio France, Danish Radio Symphony, and Stockholm Philharmonic, as well as conduct the Rotterdam Philharmonic. He will appear in London as part of the Kurtág Festival, and give recitals in London, Paris, and Amsterdam. Zoltán Kocsis has been an exclusive artist with Philips Classics since the late 1970s. He has also recorded for Denon, Hungaroton, Nippon Columbia, and Quintana, earning such prizes as the *Gramophone* Award and Edison Prize. He has recently finished recording the complete series of Bartók's piano music, including solo works and the pieces with orchestra. Mr. Kocsis's Rachmaninoff, Mozart, and Debussy recordings have also been highly praised by critics. Zoltán Kocsis has appeared with the Boston Symphony Orchestra on two previous occasions: in March 1992 subscription concerts as soloist in Bartók's Piano Concerto No. 1, and in July 1996 at Tanglewood as soloist in Liszt's Piano Concerto No. 1.

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- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

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For more information, contact Judi Cantor, Director of Individual and Planned Giving, at (617) 638-9269.

Continued on page 49

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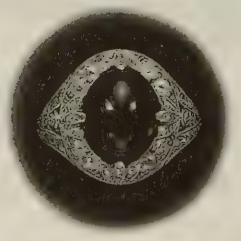

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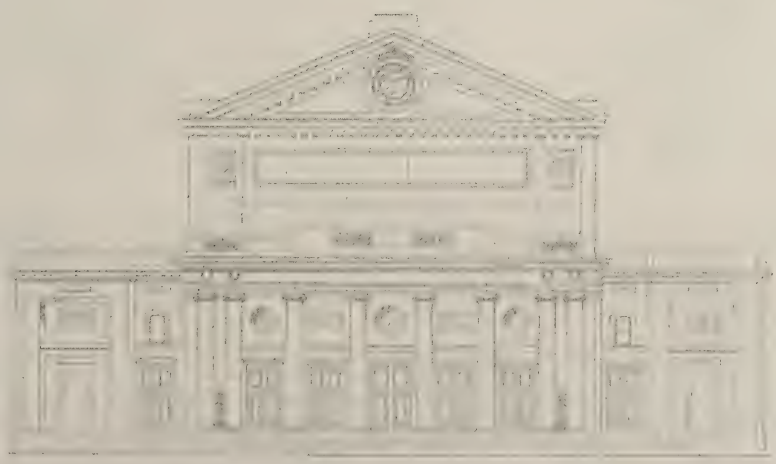

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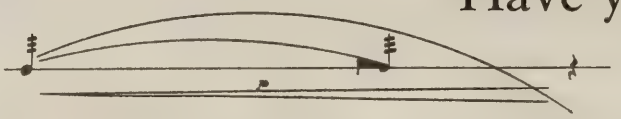

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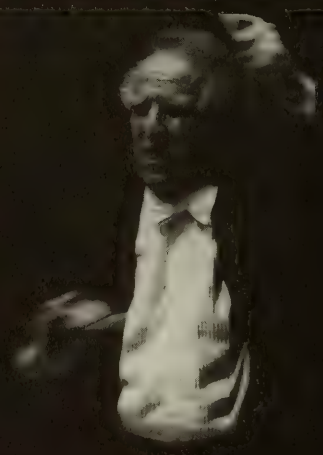

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Continued on page 57

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NEXT PROGRAM. . .

Thursday, January 9, at 8
Friday, January 10, at 1:30
Saturday, January 11, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

JAMES LEVINE conducting

SESSIONS — Concerto for Piano and Orchestra

Tranquillo
Adagio
Allegro

ROBERT TAUB

HARBISON — Symphony No. 3 (1990)

Sconsolato
Nostalgico
Militante
Appassionata
Esuberante

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BRAHMS — Symphony No. 1 in C minor, Opus 68

Un poco sostenuto – Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più Andante – Allegro ma non troppo ma con brio – Più Allegro

Leading his first concerts as the Boston Symphony Orchestra's Music Director Designate, James Levine collaborates with American pianist Robert Taub in Roger Sessions's Piano Concerto. One of the twentieth century's great composers and teachers, Sessions (1896-1987) was long affiliated with Princeton University, where Taub is a faculty member. Sessions taught many American composers, including John Harbison, whose Symphony No. 3 is also on the program. (Harbison's *Requiem*, a BSO commission, will be premiered by the orchestra later this season. His First Symphony was a BSO centennial commission.) To close his program, Mr. Levine conducts Brahms's Symphony No. 1, a work the composer delayed writing until he was forty-three years old but which, along with his other symphonies, is now a cornerstone of the orchestral repertoire.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'A'—January 9, 8-10:05
Friday 'A'—January 10, 1:30-3:35
Saturday 'A'—January 11, 8-10:05

JAMES LEVINE conducting
ROBERT TAUB, piano

SESSIONS	Concerto for Piano and Orchestra
HARBISON	Symphony No. 3
BRAHMS	Symphony No. 1

Thursday 'C'—January 16, 8-9:50
Friday Evening—January 17, 8-9:50
Saturday 'A'—January 18, 8-9:50
Tuesday 'B'—January 21, 8-9:50

TON KOOPMAN conducting
ANDREAS SCHOLL, countertenor

BACH	Orchestral Suite No. 3
BACH	Cantata No. 170, *Vergnügte Ruh', beliebte Seelenlust*
HAYDN	Symphony No. 99

Thursday, January 23, at 9:30 a.m. (Open Rehearsal)
Thursday 'D'—January 23, 8-10:05
Friday 'B'—January 24, 1:30-3:35
Saturday 'B'—January 25, 8-10:05
Tuesday 'C'—January 28, 8-10:05

SIR NEVILLE MARRINER conducting
LYNN HARRELL, cello

TIPPETT	Concerto for Double String Orchestra
ELGAR	Cello Concerto
VAUGHAN WILLIAMS	*A London Symphony*

Programs and artists subject to change.

Thursday 'B'—January 30, 8-9:55
Friday Evening—January 31, 8-9:55
Saturday 'B'—February 1, 8-9:55
Tuesday 'B'—February 4, 8-9:55

NEEME JÄRVI conducting
BARBARA HENDRICKS, soprano

CHADWICK	Symphony No. 3
STRAUSS	Four Last Songs
STRAUSS	Suite from *Der Rosenkavalier*

Sunday, February 2, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with PAUL BADURA-SKODA, piano

Program to include

SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Thursday, February 6, at 9:30 a.m. (Open Rehearsal)
Thursday 'A'—February 6, 8-9:55
Friday 'A'—February 7, 1:30-3:35
Saturday 'B'—February 8, 8-9:55

LEONARD SLATKIN conducting
HILARY HAHN, violin

BERLIOZ	Overture to *Benvenuto Cellini*
MEYER	Violin Concerto
WALTON	Symphony No. 1

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THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

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LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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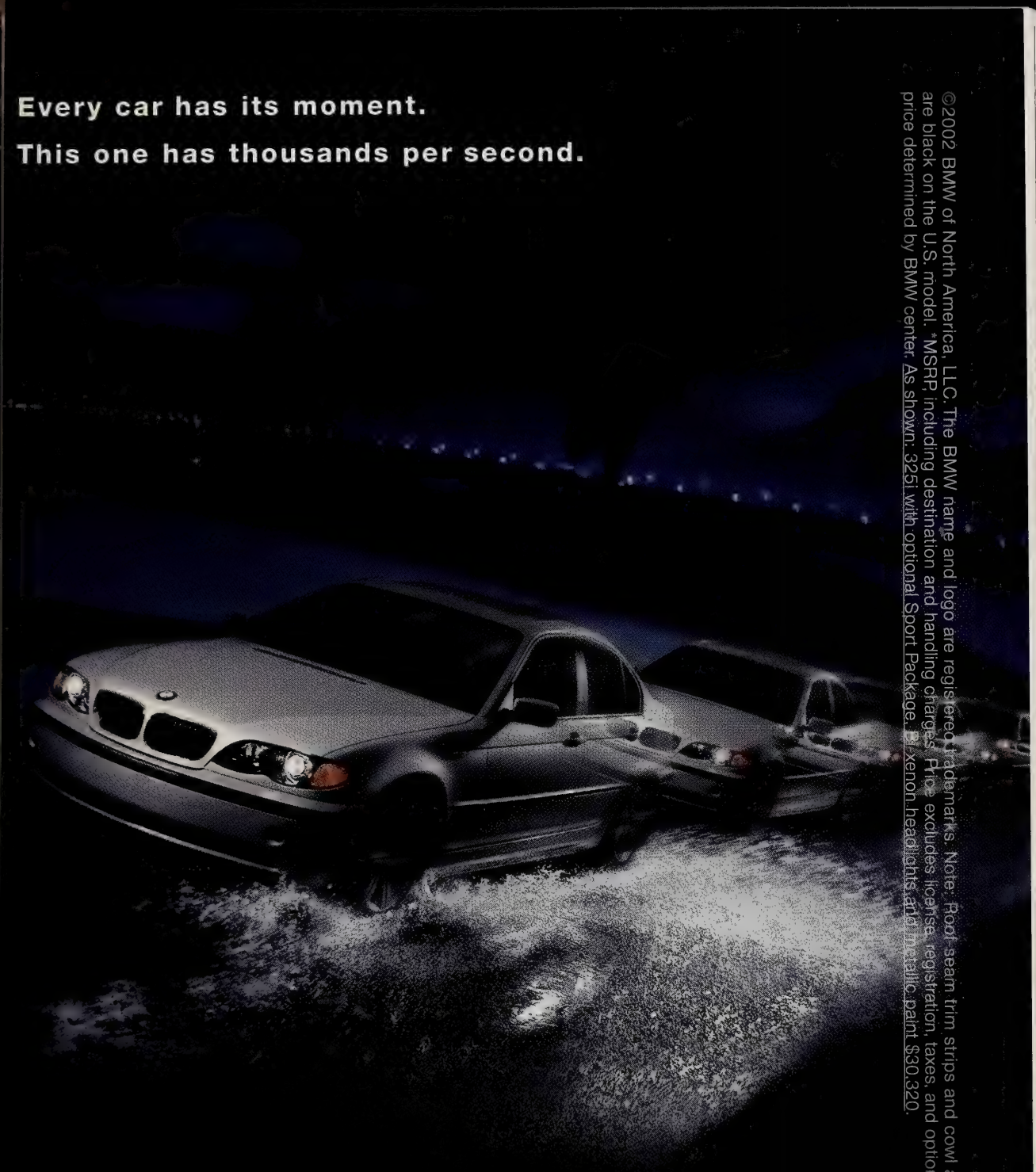

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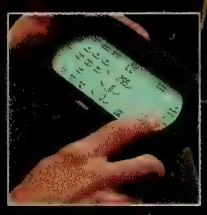

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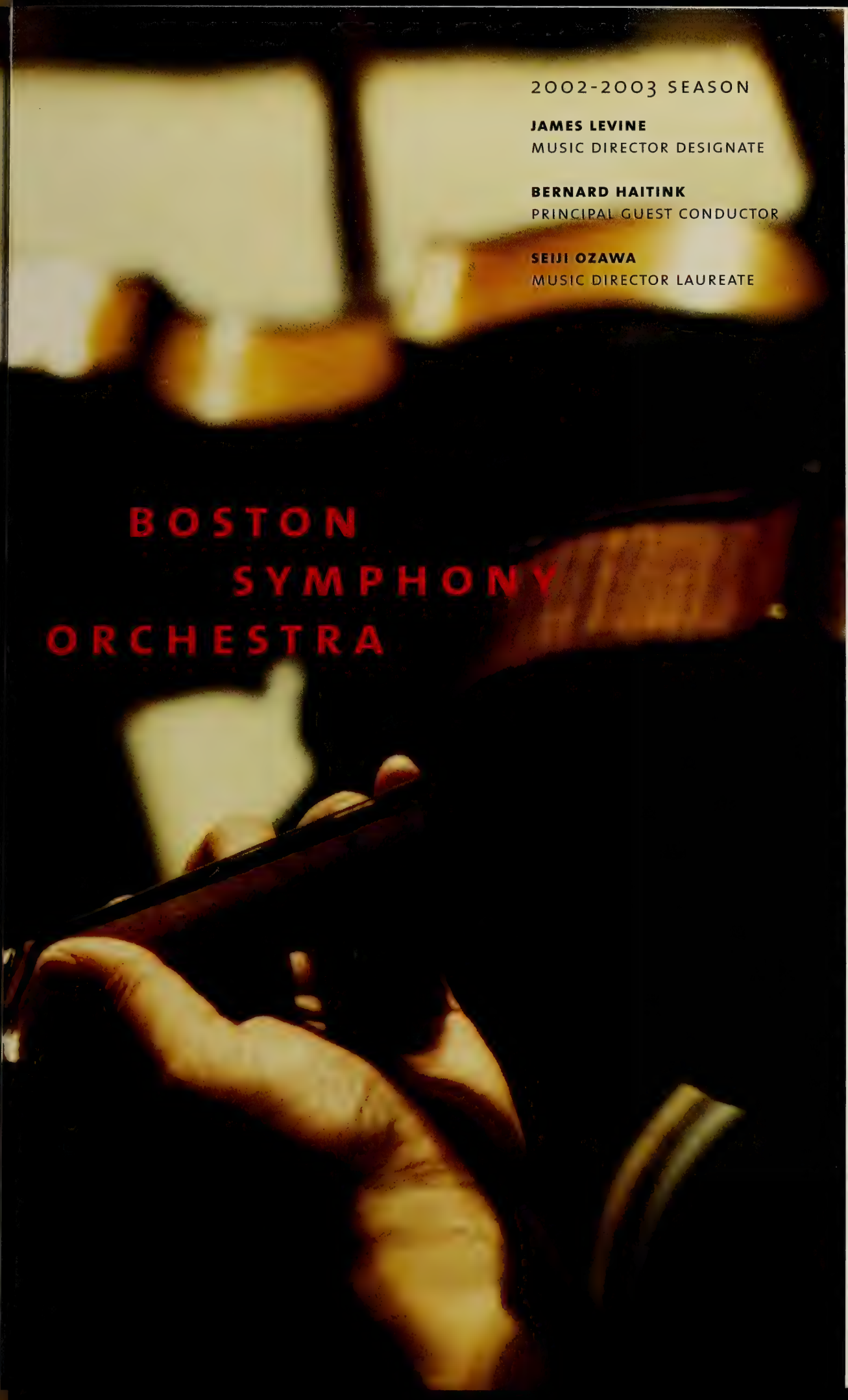

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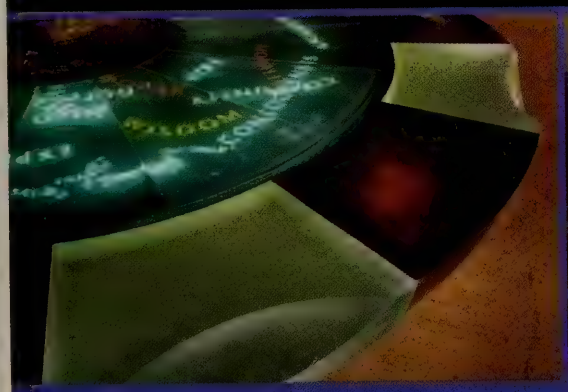

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BSO

The Marie L. Audet Gillet and Fernand Gillet Concerts
January 10 and 11, 2003

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year is dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest endows in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston Uni-

January at Symphony Hall...

Koopman

Following Music Director Designate James Levine's BSO program this week of Sessions, Harbison, and Brahms, the Boston Symphony Orchestra offers a compelling roster of guest artists in programs of wide-ranging interest. **January 16-21**: Dutch conductor TON KOOPMAN, a world-renowned interpreter of J.S. Bach's music, makes his Boston Symphony debut with a program of Bach and Haydn that also features the BSO debut of internationally acclaimed German countertenor ANDREAS SCHOLL. **January 23-28**: Following his much anticipated return to Tanglewood this past summer, British conductor SIR NEVILLE MARRINER leads the BSO at Symphony Hall for the first time since 1976. American cellist LYNN HARRELL, always an audience favorite, is soloist in Elgar's Cello Concerto, part of an all-English program also including music of Tippett and Vaughan Williams. **January 30-February 4**: American soprano BARBARA HENDRICKS joins returning guest conductor NEEME JÄRVI for Richard Strauss's moving Four Last Songs, on a program with the Suite from Strauss's opera *Der Rosenkavalier* and the rarely heard Symphony No. 3 of New England composer George Chadwick, premiered by the BSO in 1894 and not heard here since 1914.

Hendricks

Marriner

Tickets for all of these performances are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

versity; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, BSO Director of Program Publications Marc Mandel discusses music of Sessions, Harbison, and Brahms. Later this month, Elizabeth Seitz of Boston University and the New England Conservatory discusses Bach and Haydn (January 16-21) and Jessie Ann Owens of Brandeis University discusses Tippett, Elgar, and Vaughan Williams (January 23-28).

New to the BSO

Trumpet player Benjamin Wright is new to the orchestra this season.

The BSO's Benjamin Wright represents his family's fifth generation of trumpet players; in the 1800s his great-great grandfather was bandleader and first cornet in Buffalo Bill Cody's Circus Band. Mr. Wright started music as a three-year-old Suzuki violinist, switching to trumpet at age ten. In high school he attended the Interlochen Center for the Arts and the Interlochen Arts Academy, during which time he was a finalist in the *Seventeen* Magazine/General Motors Concerto Competition. Mr. Wright earned a bachelor's degree at the Cleveland Institute of Music with Michael Sachs. While in Cleveland he won the International Trumpet Guild and National Trumpet Competitions, as well as the school's Concerto Competition, and was awarded the Bernard Adelstein Prize for Trumpet Performance upon graduating. He then continued his studies in New York City with Mark Gould. Mr. Wright has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. During his two summers as a Tanglewood Music Center Fellow he was awarded the C.D. Jackson Prize and Wynton Marsalis Fellowship, and performed in the 50th-anniversary production of Benjamin Britten's *Peter Grimes*. A former member of the Kennedy Center Opera House Orchestra and of the Chicago Symphony, he joined the BSO trumpet section in July 2002. Now a faculty member at the New England Conservatory of Music and Longy School of Music, Ben is married to Miriam Bolkosky, a cellist from Michigan.

Boston Symphony Chamber Players Sunday, February 2, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their 2002-03 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 2, at 3 p.m. Pianist Paul Badura-Skoda joins the Chamber Players for a program including Samuel Barber's *Summer Music* for woodwind quintet, Mozart's Quintet in E-flat for piano and winds, K.452, and Schubert's Quintet in A for piano and strings, D.667, *Trout*. Single tickets for this concert are priced at $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. On March 30, soprano Lucy Shelton joins the Chamber Players for a program including music of Jon Deak and Brahms. Pianist Emanuel Ax is the featured guest artist on April 27, in a program of Mozart, John Harbison, and Dvořák.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein, Collage New Music, David Hoose, music director, continues it 2002-03 season on Sunday, January 12, at 7:30 p.m. at the C. Walsh Theatre, Suffolk University, with Ralph Shapey's *Gottlieb Duo* in its Boston premiere, Luciano Berio's *Folk Songs*, and Fred Lerdahl's *Eros*. Mezzo-soprano Janna Baty is featured. Tickets are $20 (with discounts for students and seniors). For more

information call (617) 325-5200 or visit www.collagenewmusic.org.

BSO principal horn James Sommerville is featured in Britten's Serenade for tenor, horn, and strings with Susan Davenny Wyner conducting the New England String Ensemble on Friday, January 17, at 8 p.m. at the First Parish Church in Wakefield and on Sunday, January 19, at 3 p.m. at Jordan Hall. Also on the program are Mozart's Divertimento, K.136, the Boston premiere of Chen Yi's *Romance of Hsian and Ch'iu*, and Schoenberg's *Verklärte Nacht*. Tickets are $30 ($22 students and seniors. For more information call (781) 224-1117 or visit www.nese.net.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a "mystery piece" and Bruckner's String Quintet in F on Friday, February 7, at 8 p.m. at the Peabody Essex Museum in Salem and on Sunday, February 9, at 2:30 p.m. at Trinity Church in Newton Centre. Joining Mr. Miller are BSO string players Tatiana Dimitriades, Catherine French, Cathy Basrak, and Burton Fine. Tickets are $24 ($20 seniors, $12 students). For more information visit www.BostonArtistsEnsemble.org or call (617) 964-6553.

Ronald Knudsen leads the New Philharmonia Orchestra in DiDomenica's *Dream Journeys*, Bernstein's *Serenade (after Plato's Symposium)* featuring former BSO assistant concertmaster Emanuel Borok, and Brahms's Symphony No. 4 on Saturday, February 8, at 8 p.m. at the Sorenson Center for the Arts at Babson College in Wellesley and on Sunday, February 9, at 3 p.m. at the First Baptist Church, 848 Beacon Street, Newton Centre. Single tickets are $25 ($22 seniors, $15 students). For more information call (617) 527-9717 or visit www.newphilharmonia.org.

Under the direction of BSO violinist Wendy Putnam, the Concord Chamber Music Society performs Brahms's Trio in A minor for clarinet, cello, and piano, Op. 114, Debussy's *Première Rapsodie* for clarinet and piano, and the *Romanza and Humoreske* for cello and piano, Op. 30, of John Knowles Paine on Sunday, February 9, at 3 p.m. at the Concord Academy Performing Arts Center, 166 Main St. in Concord. The performers are BSO clarinetist Thomas Martin, cellist Michael Reynolds, and pianist Vytas Baksys. Tickets are $25 and $20 ($15 students and seniors). For more information visit www.concordchambermusic.org or call (978) 369-6080.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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Gregg Henegar
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Horns
James Sommerville
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Friday, January 10, at 1:30
THE MARIE L. AUDET GILLET CONCERT
Saturday, January 11, at 8
THE FERNAND GILLET CONCERT

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SESSIONS — Concerto for Piano and Orchestra (1956)
Tranquillo –
Adagio –
Allegro

ROBERT TAUB

HARBISON — Symphony No. 3 (1990)
Sconsolato –
Nostalgico –
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Andante sostenuto
Un poco allegretto e grazioso
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Robert Taub on Roger Sessions's Piano Concerto

SOME THOUGHTS FROM THIS WEEK'S SOLOIST

I first came across the Sessions Piano Concerto in the early 1990s, deep in the stacks of the Lincoln Center branch of the New York City Public Library. Although I'd played and heard many other works by Sessions, I hadn't known about the Piano Concerto. No one had ever mentioned it, not even Roger himself, with whom I took a course in my last year at Juilliard.

From the moment I started playing through the score back in my apartment, I was captivated. Here was an unjustly overlooked masterpiece; I knew I had to play it. So I started talking to everyone I knew about this piece. Eventually, I persuaded a friend of mine in Seattle—a composer who conducted a bit—to gather enough musicians for a trial run-through. On that very informal occasion, there were more people on stage than in the audience!

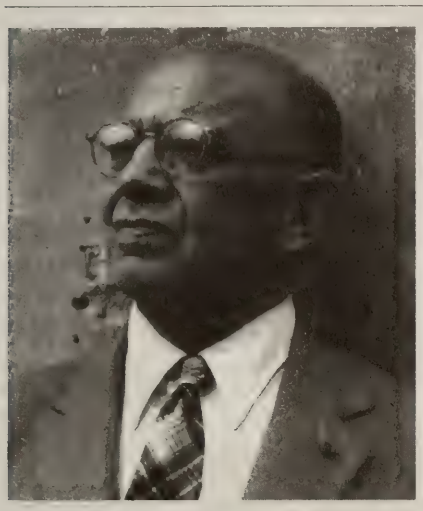
During a meeting in the mid-1990s, Maestro Levine saw the score of the concerto on my piano as I was preparing it for another performance in New York. Sharing the enthusiasm for Sessions's works in general, I played it through for him informally the following week, and I think we both decided then that this was a work we wanted to perform together.

Roger composed much of his Piano Concerto in Princeton, and I've had the privilege of looking through his compositional sketches in the University library. Although this material was intended by the composer for his eyes only, it has helped me to realize how inner groupings of notes are linked, and how the different manifestations of musical material throughout the entire work are derived from a common musical source. I've made notations about this in my own copy, and feel that this leads me to a more cohesive, organic concept of the piece.

The concerto is rich in its many levels of expression. I love the gentle way in which the piece opens, and the facets of chamber music that come to the fore as the piano interacts with different groups of orchestral instruments. I try to prepare the piano tone carefully for the subtleties of timbre that act as a bridge between the visceral excitement of the first movement and the intensely lyrical second movement. The last movement is the most playful, and also the most outwardly virtuosic. But throughout the piece, regardless of the degree of density of the notes, the music is always direct, sincere, and heartfelt.

—Robert Taub

Roger Sessions
Concerto for Piano and Orchestra (1956)



Roger Sessions was born on December 28, 1896, in Brooklyn, New York, and died in Princeton, New Jersey, on March 16, 1985. He wrote his only Piano Concerto for a commission from the Juilliard School for its fiftieth anniversary. The last page of the score is marked "Princeton, N.J.—Louisville, Kentucky, Jan. 11, 1956." It is dedicated to the memory of the great pianist Artur Schnabel (who died in August 1951). Juilliard faculty member Beveridge Webster was soloist in the first performance on February 10, 1956, in New York City, with Jean Morel conducting the Juilliard Orchestra. These are the first BSO performances of this piece. In addition to the solo piano, Sessions's Piano Concerto is scored for two flutes and piccolo, two oboes and English horn, E-flat clarinet, B-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets in B-flat, two trombones and bass trombone, tuba, percussion (two players recommended: cymbals, tambourine, snare drum, military drum, xylophone), timpani, and strings. The duration of the piece is about nineteen minutes.

Roger Sessions and Aaron Copland were arguably the two most important American musicians of their generation. About four years apart in age, they were two of the most promising young American composers during the 1920s and '30s. Both had gone to Europe for study; it was in fact in Paris that they met. The two organized the Copland-Sessions Concerts for the promotion of promising new music in New York from 1928 to 1931—this in spite of Sessions being primarily in Europe during that time. Their music, to that point, had a lot of things in common: comparing the early symphonic music of both men, one finds a preponderance of sharp, incisive rhythm with touches of jazz along with rangy, lyrical melodies pushing the bounds of tonality. Both men were supported musically by Serge Koussevitzky and the Boston Symphony Orchestra, who premiered the first symphonies (Copland's *Organ Symphony* and Sessions's Symphony No. 1) of both.

Although they were close colleagues for some time, their personal and professional lives diverged in the 1930s. Copland's increasing interest in providing the American concertgoing public with a music they could perceive as their own led to his populist ballets incorporating simple folk music in an open, broadly tonal environment. Sessions, on the other hand, who had entered Harvard at age fourteen and graduated at eighteen, received another degree at Yale, and had begun teaching at Smith College by twenty-one, gravitated toward the intellectually challenging currents in modern music, mostly European, including the music of Schoenberg, Berg, and Hindemith. An insightful essayist who could read and speak many languages, he wrote about European publications by Hindemith, the theorist Schenker, and the twelve-tone composer Ernst Krenek before they were available in English, and also published essays on Schoenberg and Stravinsky. A political humanist, he explored a variety of other topics, particularly on the role of the artist in society (including several essays during World War II).

Sessions was probably the most influential American teacher of composition of the twentieth century; any number of well-known composers of very divergent styles, from Milton Babbitt to John Harbison, can trace formative experiences to study with Sessions. His teaching career, which had begun at Smith in 1917, continued as an assistant to his own teacher Ernest Bloch at the Cleveland Institute in the 1920s. After his European residence as a recipient of two Guggenheim fellowships, the Rome Prize, and a grant from the Carnegie Foundation, he returned to teaching, first in Boston at the Malkin

Conservatory (where Schoenberg taught briefly upon his arrival in the States) and Boston University, in New York, and Princeton. He was at Princeton from 1935 to 1944, when he became a professor at the University of California at Berkeley. He returned to Princeton in 1953, retiring from there in 1965. From 1966 until 1983 he was a faculty member at the Juilliard School.

During the 1930s, just at the time when Copland's success began to take off, Sessions was dealt several setbacks to his career. He was plagued by a reputation for being a slow worker, and indeed seemed during this time to be feeling his way especially carefully, completing only a few works, including the great, neglected Violin Concerto. That piece was scheduled to be premiered by Koussevitzky and the Boston Symphony with soloist Albert Spalding. As the date approached, Spalding told Sessions that he had asked Koussevitzky to postpone the performance because he didn't know the piece sufficiently. Still later Spalding told Sessions that he found the final movement too unre-

Michael Steinberg on Roger Sessions

Sessions is a figure of gigantic stature on the landscape of American music. He was one of the most effective and influential teachers of his time (of Milton Babbitt, David Del Tredici, John Harbison, Leon Kirchner, Fred Lerdahl, Peter Maxwell Davies, Conlon Nancarrow, Hugo Weisgall, Ellen Taaffe Zwilich, among others—a list that attests to how non-doctrinaire he was) and his essays and lectures constitute a significant and increasingly appreciated body of writings about music. Most important, he was a great composer.

Sessions produced a catalogue of works that, while not extremely large, is one of remarkable weight and value: nine symphonies and other compositions for orchestra, three concertos, two operas, choral works, chamber music, and solo pieces. He began as something of a Stravinskian but moved steadily into a more chromatic style, all the while evolving a highly inflected musical language characterized by long melodic lines of great tensile strength and by a luxuriant polyphonic texture. It is active music, maximalist to the max. Sessions has never received the critical attention given to such innovators as Babbitt, Elliott Carter, and John Cage. His work stands firmly in the mainstream. As Arthur Mendel once wrote about Bach, nothing is new except the notes.

Sessions had a formidable intellect: that he entered Harvard at fourteen is concrete, if trivial, evidence of his braininess. I remember him as a man in many ways wondrously uncomplicated, a loving husband devastated by his wife's death three years before his own, a devoted and sometimes bewildered father, an impassioned and demanding teacher, on occasion a more than slightly absent-minded professor, a political idealist who was profoundly depressed by evil and by the sheer folly of the world, a man who loved music and words with heart and mind and who was grandly opinionated about both. He had a rich sense of humor and, for all his settled awareness of his own worth, he was altogether down to earth. He could speak with an apocalyptic rumble that gave new meaning to the phrase "rolling periods," and he could be drastically terse and four-lettered. His last words were, "What a goddam nuisance."

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979, and then program annotator for the San Francisco Symphony and New York Philharmonic. He was music critic of the *Boston Globe* from 1964 to 1976. This material is excerpted, with his kind permission, from his program note compilation *The Symphony—A Listener's Guide* (Oxford University paperback).

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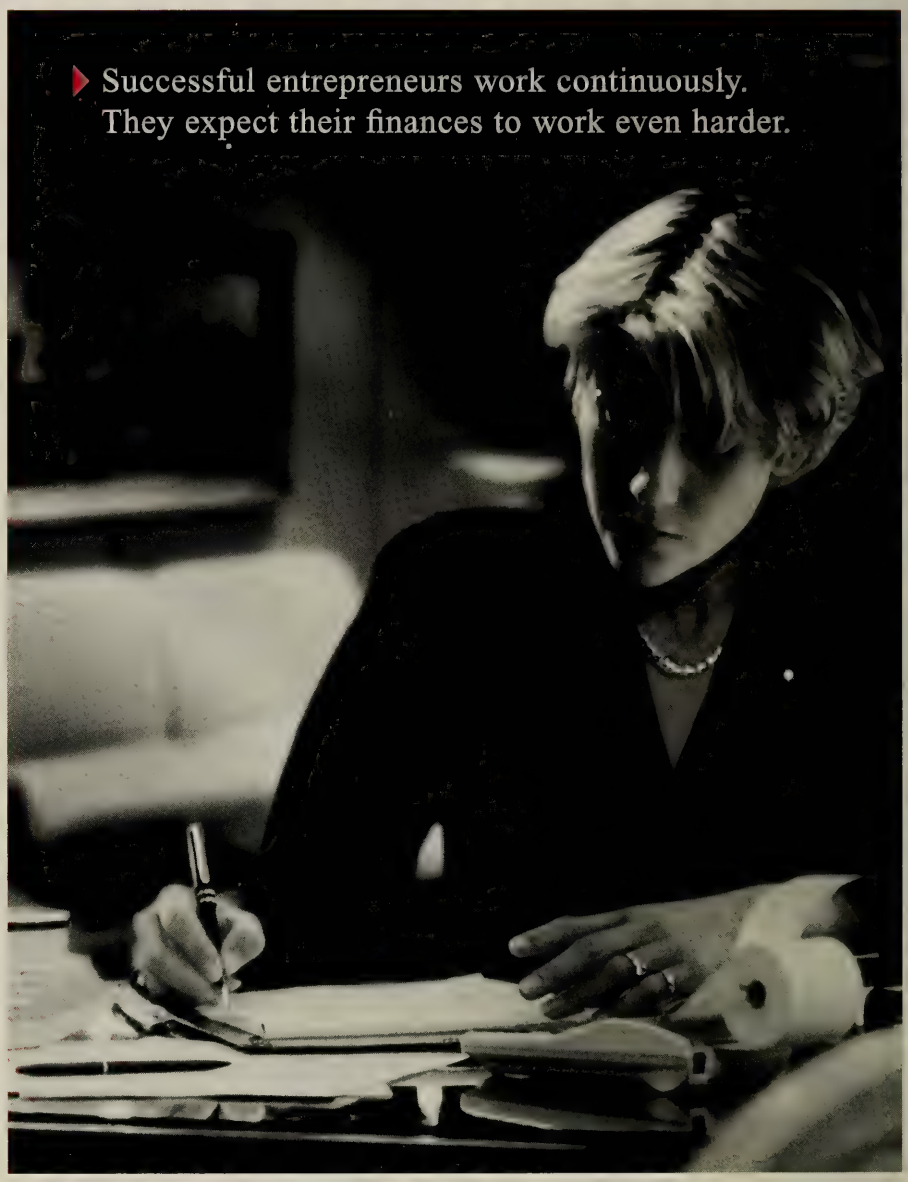

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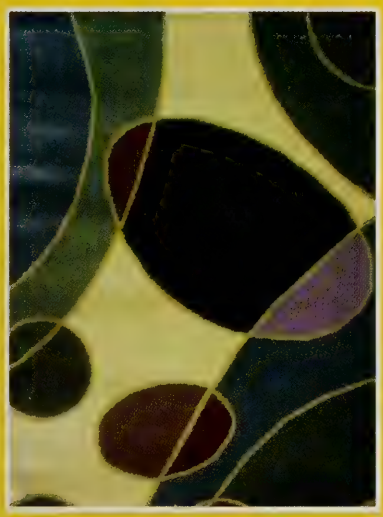

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lenting in its difficulty and asked the composer to make changes. Sessions considered carefully but refused, feeling that what he had written was exactly what he wanted. To add insult to injury, it was rumored that Sessions had not finished the piece in time. The concerto, completed in 1935, waited until 1940 for its premiere; instead of the famous BSO, the orchestra was the Illinois Symphony and violinist Robert Gross.

At about the same time, Sessions's relationship with Koussevitzky was damaged permanently when the conductor discovered that the composer's *Black Maskers* orchestral suite was being performed by a rival New England orchestra led by a relative of Koussevitzky. Expecting a perhaps unreasonable degree of exclusivity from composers he supported, Koussevitzky thereafter refused to conduct Sessions's music.

Important works immediately following the Violin Concerto included the First String Quartet (1936), the episodic piano pieces *Pages from a Diary* (a mistranslation of Sessions's German title, *Albumblätte* ["Album leaves"]), and the Duo for Violin and Piano. He completed his Second Symphony and his Piano Sonata No. 2 in 1946, before embarking on his one-act opera *The Trial of Lucullus* on a libretto by Bertolt Brecht in translation by H.R. Hays, based on Brecht's radio play. This was first performed at UC Berkeley in 1947. Immediately following this experience he began his most ambitious work, the full-length opera *Montezuma*, composing it over the course of the following fifteen years.

In the 1930s Sessions had been ambivalent about the musical efficacy of Arnold Schoenberg's twelve-tone system (although he admired Schoenberg's music and, abstractly, the theory itself). During the 1940s, however, without making a concerted effort to write twelve-tone music, Sessions began to incorporate elements of the method into his works, as though absorbing twelve-tone techniques into his own approach—melodic lines begin to use all twelve chromatic pitches (albeit without Schoenberg's system of

BSO Archives

Roger Sessions (at left) with then BSO Music Director Seiji Ozawa and the late BSO radio broadcast producer Jordan Whitelaw during rehearsals for Sessions's "When Lilacs Last in the Dooryard Bloom'd" in April 1977

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ordering the pitches); harmonies begin to delineate distinct sets of pitches rather than tonalities. According to Sessions biographer Andrea Olmstead, his Second String Quartet of 1951 is the first work in which the composer deliberately uses tone rows. Sessions's first genuinely dodecaphonic piece is the Violin Sonata of 1953. Interestingly, Aaron Copland also began to experiment with twelve-tone writing at about the same time in his Piano Quartet of 1950. Both composers initially had a tendency to treat the tone row as a source for thematic material—that is, for tunes. (This an approach frowned upon by serial purists, who prefer to focus on the fascinating, if sometimes musically moot, organizational potential of the system.) Both also found the system to offer new possibilities for harmonic color.

It is interesting to note that Sessions became a much more prolific composer in the 1940s, as though his coming to grips with the use of the total chromatic scale matched more exactly what he wanted to express musically. In the decade of the 1950s, in addition to the String Quartet No. 2 and the Violin Sonata, he produced a number of significant works: *Idyll of Theocritus* (1954), the Piano Concerto (1956); Symphony No. 3 (1957), a BSO 75th-anniversary commission; Symphony No. 4 (1958), and the Divertimento for Orchestra (1959-60). Following the completion of his magnum opus *Montezuma* in 1963 (it had its premiere in 1964 in West Berlin), Sessions finished his *Psalm 140*, Symphony No. 5 (1964), Piano Sonata No. 3 (in part an elegy to John F. Kennedy), the symphonies 6, 7, and 8, and the cantata *When Lilacs Last in the Dooryard Bloom'd* (1970). Although his output slowed in the 1970s, he completed his Concertino for Chamber Orchestra and Symphony No. 9 in that decade, among other works.

The BSO had reestablished a relationship with Sessions in the 1950s, following Koussevitzky's death, when Pierre Monteux conducted the *Black Maskers* suite (in 1955) and the BSO commissioned the Third Symphony. Charles Munch conducted the premiere of that work in December 1957; unfortunately it has not reappeared in the BSO's programs. Erich Leinsdorf conducted the premiere of the orchestral version of Session's *Psalm 140* for soprano and orchestra here and at Tanglewood in 1966, and Seiji Ozawa conducted *When Lilacs Last in the Dooryard Bloom'd* in 1977 (later recording the work) and the Symphony No. 2 in 1994. The BSO commissioned his Concerto for Orchestra for its centennial in 1981. This was the last piece Sessions completed before his death; it won the composer his second Pulitzer Prize (his first was a lifetime achievement award, given in 1974). The Concerto for Orchestra was premiered by Ozawa and the orchestra in October 1981, and was heard again the following January, at Tanglewood in July 1982, at Carnegie Hall and in Washington, D.C., in October 1982, and again here in

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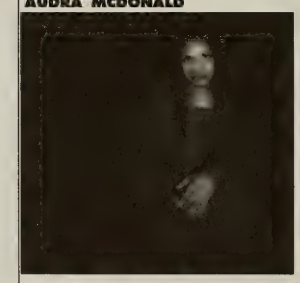

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April 1988. Ozawa and the BSO recorded the work in the year of its premiere.

Sessions's Piano Concerto was commissioned for the Juilliard School's fiftieth anniversary; he dedicated the piece to his late friend Artur Schnabel, who had died in 1951 and who had been a teacher to Beveridge Webster, the Juilliard faculty member who premiered it. Working quickly (for Sessions) on a deadline, the composer finished the concerto in Louisville while there for performances of his *Idyll for Theocritus* in January 1956. His letters to Webster, accompanied by pages of score, remind one of Mozart's hasty delivery of certain scores: "Dear Beveridge,—Here are six more pages, which bring you up to nearly half the Allegro movement...." "Dear Beveridge,—Here you are—the nuances are only sketched in—and there are thirteen more measures, which contain nothing very problematical...."*

The Piano Concerto is a flowing, organic piece, written in three movements played without pause. This large-scale form is clearly delineated by changing moods; within movements there are signposts of recurring gestures. The most important of these is heard at the very start of the piece, which opens with an oscillating pattern in solo piano, over which is heard a solo in E-flat clarinet followed by a response in the first flute. This figure—not the same notes, but a similar texture—serves to give the work a sense of coherence throughout, appearing in some guise in each of the three movements. Following the quiet opening, the orchestra takes up fragments of this material, trading off with the soloist in a buildup that shows the composer's signature sharp rhythms in irregular patterns.

Within this restlessness the pianist embarks on a wide-ranging, lyrical, highly contrapuntal melody, accompanied sparsely by the orchestra, the timbres of which are constantly shifting. That original piano oscillation shifts, too, from accompaniment to foreground and back again. The movement ends with a pitch—an E—seemingly sustained, but actually shifting from flute, to English horn, bassoon, horn, trombone, trumpet, oboe, and finally clarinet in the space of a few measures, by which time the second movement has begun.

The oscillating pattern reappears in the solo piano, introducing a restive cadenza that sets the yearning tone for the movement. Here the piano is often heard alone, alternating with the orchestra. The opening motive of the piece returns very clearly to precede the thin texture—piano alone, or with two or three instruments accompanying—of the movement's close.

A trill in the piano makes a transition to the final movement, the primary motives of which are a quick upward scale followed by several sharply accented steps down. The energy level is high, similar to one of Bartók's dancelike finales, with busy toccata-like passages for both soloist and orchestra. Occurrences of repeated notes and the proliferation of trills in both piano and orchestra are transformations of the piece's opening moments, providing a satisfying sense of the whole.

—Robert Kirzinger

*Quoted by Andrea Olmstead in her *Roger Sessions and his Music*, UMI Research Press, 1985.

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John Harbison
Symphony No. 3

John Harbison was born in Orange, New Jersey, on December 20, 1938, and lives in Cambridge, Massachusetts, and Token Creek, Wisconsin. He wrote his Symphony No. 3 in 1990 on commission from the Baltimore Symphony Orchestra, which first performed it on February 26, 1991, under conductor David Zinman. The score is dedicated to Harbison's friend, the composer Christopher Rouse. These are the first performances of Harbison's Symphony No. 3 by the Boston Symphony Orchestra. The score calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, percussion (four players recommended: four tom-toms, tambourine, tenor drum, snare drum, bass drum, log drum, lujon, temple blocks, wood block, four suspended cymbals, triangle, cowbell, tam-tam, four brake drums, high bell, chimes, crotales, timbales, xylophone, marimba, glockenspiel), timpani, piano, and strings. The duration of the piece is about twenty-two minutes.

As a teenager growing up in Princeton, New Jersey, John Harbison already knew the eminent composer and teacher Roger Sessions, at around the same time Sessions completed his Piano Concerto and his Third Symphony (the latter a BSO commission for the orchestra's 75th season). Harbison was a friend and tennis partner of the older composer's son John (a cellist), and took pieces to Sessions for his perusal. When he was fifteen, scheduled to travel to Europe for the first time to play in a jazz band in Switzerland, his parents decided he shouldn't travel alone. He started off his trip in the company of the Sessions family, staying with them in Florence, Italy, his first week in Europe. He spent one of his first nights there watching fireworks with Roger Sessions and the great Italian composer Luigi Dallapiccola.

Harbison was surrounded by creative and intellectually curious people, including his mother, a writer, and his father, a professor at Princeton. He was interested in jazz and already had studied a number of standard instruments by the time he graduated high school. He studied formally with Sessions at Princeton after graduating from Harvard in 1960.

When Harbison was a Harvard student in the 1950s, Symphony Hall was a destination for the young composer; later, he sent his own students here to repeat his experience. Harbison has taught at MIT in Cambridge since 1969 (where he is now an Institute Professor) and was formerly music director of Boston's Cantata Singers. He has also long been involved with Emmanuel Music as composer and as conductor of his own music as well as works of J.S. Bach and others. He led the Handel & Haydn Society's annual performances of Handel's *Messiah* in 1993.

Since his college days as an audience member, Harbison has become one of the most prominent composers in the BSO's history. His professional ties to the Boston Symphony date back to March 1977, when the orchestra, conducted by Joseph Silverstein, gave the world premiere of his *Diōtima*, a Koussevitzky Foundation commission. His Symphony No. 1 was one of the works commissioned by the orchestra to celebrate its centennial in 1981. That piece was premiered by the BSO under Seiji Ozawa in March 1984 and subsequently recorded by Ozawa and the orchestra. The BSO was also co-commissioner, with the Chicago Symphony Orchestra, of Harbison's Cello Concerto,

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written for Yo-Yo Ma, giving the world premiere here on April 7, 1994, with Ma as soloist, again with Ozawa conducting. Numerous other of his orchestral and chamber works have been presented here and at Tanglewood, where he has been a faculty member and composer-in-residence on several occasions, and was director of the 1992 Festival of Contemporary Music.

Later this season, on March 6, 7, and 8, 2003, the Boston Symphony will give the world premiere of a significant new work, Harbison's *Requiem*, another BSO commission, to be led by Principal Guest Conductor Bernard Haitink, with the Tanglewood Festival Chorus and a quartet of vocal soloists also participating. The *Requiem* then travels with Haitink and the orchestra to New York for the New York premiere at Carnegie Hall on March 12.

Far from being strictly a local hero, Harbison has one of the most high-profile careers in classical music these days. The recent success of his opera *The Great Gatsby* at the Metropolitan Opera and at Lyric Opera of Chicago brought further broad international attention to a composer who had already won significant acclaim, particularly in the United States. Among other honors, Harbison won the Pulitzer Prize for his *The Flight Into Egypt* (1986) and received a MacArthur Fellowship in 1989. He has been composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Philharmonic, as well as at various festivals including Tanglewood, Marlboro, and Aspen. He and his wife, violinist Rose Mary Harbison, established the annual Token Creek (Wisconsin) Chamber Music Festival in 1989. In addition to the *Requiem*, current projects include a Piano Trio for the Amelia Trio at the Hartt School of Music in Hartford, Connecticut; a series of viola pieces called "The Violist's Notebook" (Harbison is a former violist), and a fourth symphony, for the Seattle Symphony.

Harbison wrote his Symphony No. 3 for the Baltimore Symphony and conductor David Zinman, who had successfully and enthusiastically performed the composer's first two symphonies. He made considerable changes to the work between the Baltimore premiere and a performance at New York's Carnegie Hall a short time later, adjusting the scoring of what he calls "layering effects" in the final movement. Then, puzzlingly,

Lincoln Russell

Seiji Ozawa and John Harbison following the premiere of Harbison's Symphony No. 1 at Symphony Hall in March 1984

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although his first two symphonies continued to appear on orchestral programs, orchestras neglected the third for nearly ten years. A call to Harbison from Albany Symphony Orchestra music director David Alan Miller changed this. That orchestra performed the piece in March 1999 and released a recording in 2000, since which time several other orchestras have added it to their repertoires.

Like his teachers Sessions and Walter Piston, Harbison takes the symphonic tradition seriously. His three symphonies are substantial, musically and emotionally wide-ranging works full of vivid orchestration and contrasting moods within carefully structured, cohesive large-scale forms. The Third has a somewhat unusual form of five sections, with the character of each indicated by its Italian title. The first two sections, "Sconsolato" ("Disconsolate") and "Nostalgico," comprise the two halves of the first movement, as the composer describes below. Each movement is a transformation—a further stage of a journey, perhaps—of the previous one, their moods flowing one to the next, finally ending with high-energy, jazzy exhilaration.

—Robert Kirzinger

The composer provided the following comments about his Symphony No. 3 for a compact disc release of the recording by the Albany Symphony Orchestra in 2000.

Symphony No. 3 was composed in 1990, commissioned by the Baltimore Symphony. It is dedicated to my friend, the composer Christopher Rouse. It runs about 22 minutes.

It begins with an ending. Almost ten years after composing it, I realized that the central question of this piece is how to recover from this situation. The orchestra tries to rouse itself immediately with flurries of upward runs, only to be answered by a discouraged melody played by the solo viola and oboe. Consolation seems to arrive with the second half of the movement [II. Nostalgico], in the form of a nostalgic phrase played by the clarinets. This opens to a twilight landscape, darkened by a subterranean horn call. Eventually, the carillon of San Ilario, near Genoa, is heard. I once walked that hill often, wondering if the bells implied transcendence or impermanence. (On my return there recently, they had been removed from the church.)

Massed horns take up the bell song, transforming it into something less comfortable [III. Militante]. There are still demons to be countered. The percussion section erupts twice in this scherzo, like a sinister jack-in-the-box, or worse, a Pandora's box.

To go further, the song must be sent outward, must engage the world, and this is the mission of the third movement [IV. Appassionata], where a violin melody appears three times, first as solo, then with marimba and vibraphone shadow, finally with full orchestra. In between are refrains, ritualistic at first but bleeding into each other as the movement progresses.

I intended for the energy of the final movement [V. Esuberante] to be entirely healthy and positive, but neither the material nor the character of the piece permitted this. It is energy partly cleansing, partly demonic. Polished, crusty planes abut each other but hardly interact. The dilemma of the opening of the symphony has been engaged, but no simple, unclouded solution has been found.

—John Harbison

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Johannes Brahms
Symphony No. 1 in C minor, Opus 68

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe. Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa (first in October 1973, and including the most recent subscription performances in October 2001), Sir Georg Solti, Leonard Bernstein, Christoph von Dohnányi, Pascal Verrot, Charles Dutoit, and Bernard Haitink (including the BSO's most recent Tanglewood performance, on August 21, 1994, though this was followed there by TMC Orchestra performances under Robert Spano in 1997 and Seiji Ozawa in 2002, and a Philadelphia Orchestra performance under Wolfgang Sawallisch in 1999). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress; in the last-movement theme resembling the earlier composer's *Ode to Joy*—a relationship Brahms himself acknowledged as something that "any ass could see" (perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures); and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we encounter in the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is

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Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat...merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that

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binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly somber in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

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A new book published in September 2002—*Roger Sessions: How a Difficult Composer Got That Way* by conductor Frederick Prausnitz (Oxford University Press)—appears to be the only monograph on Sessions currently in print. *The New Grove Twentieth-Century American Masters: Ives, Thomson, Sessions, Cowell, Gershwin, Copland, Carter, Barber, Cage, Bernstein* contains an excellent and pithy article on the composer by John Harbison with a works list and bibliography by Andrea Olmstead (W.W. Norton paperback); this originally appeared in the four-volume New Grove Dictionary of American Music (1986). The essay in the 1980 edition of the New Grove is by James Abruzzo and Henry Weinberg; that in the 2001 edition ("New Grove II") is by Olmstead. Olmstead's 1985 *Roger Sessions and His Music*—useful as the only focused study of the composer's entire output—is out of print but may be available at a good music library (UMI Research Press). Olmstead's *Conversations with Roger Sessions* is a valuable oral history, revealing the composer's humanism and humor (Northeastern University Press; out of print). Of especial interest and importance are Sessions's own writings, all of which have unfortunately dropped out of print but can be found readily in used book searches. His *The Musical Experience of Composer, Performer, Listener*, based on lectures given at Juilliard in 1949, used to be standard reading for many students of music (Princeton University Press). His Charles Eliot Norton lectures of 1968-69 were published as *Questions About Music* (Harvard University Press). Composer Edward T. Cone edited a selection of Sessions's writings for *Roger Sessions on Music: Collected Essays* (Princeton University Press).

Robert Taub's sensitive, committed performance of the Sessions Piano Concerto with Paul Dunkel conducting the Westchester Philharmonic is the only game in town for a recording of the piece (New World Records, with Francis Thorne's Piano Concerto No. 3 played by Ursula Oppens). The Boston Symphony Orchestra and Seiji Ozawa recorded Sessions's Pulitzer Prize-winning Concerto for Orchestra, a BSO centennial commission, in 1982 (Hyperion/Helios, with Panufnik's Symphony No. 8), and the composer's cantata *When Lilacs Last in the Dooryard Bloom'd*, with vocal soloists Esther Hinds, Florence Quivar, and Dominic Cossa and the Tanglewood Festival Chorus, in 1977 (New World Records). I also strongly recommend his Violin Concerto, with soloist Paul Zukofsky and the Orchestre National de l'ORTF conducted by Gunther Schuller (CRI, with Wolpe's Symphony No. 1). All of Sessions's symphonies, except no. 8, have been recorded. The first three (No. 1 with Akeo Watanabe and the Japan Philharmonic, No. 2 with Dimitri Mitropoulos and the New York Philharmonic, No. 3 with Igor Buketoff and the Royal Philharmonic) are available on a CRI disc in performances of varying vintage

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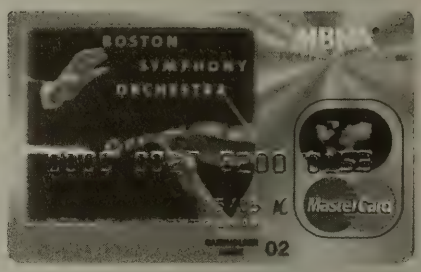

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and quality, although one can still get a good sense of the music. Nos. 4 and 5, along with Sessions's *Rhapsody for Orchestra*, were recorded by Christian Badea with the Columbus Symphony Orchestra relatively recently (New World Records). Fine performances of symphonies 6, 7, and 9 were recorded by Dennis Russell Davies and the American Composers Orchestra; unfortunately this disc is not in the catalog at the moment (Argo). Sessions's most famous work, the Suite from *The Black Maskers*, was recorded by the Juilliard Orchestra with Paul Zukofsky conducting (New World Records, with works of Copland and Schuman).

Currently the best quickly available source of information about John Harbison is the website of his publisher, G. Schirmer (www.schirmer.com), which contains a biography, works list, reviews, and several interesting essays about the composer and individual pieces, including his opera *The Great Gatsby*. David St. George wrote the essay on Harbison in the New Grove II; Richard Swift wrote the one in The New Grove Dictionary of American Music. The only recording to date of Harbison's Symphony No. 3 is by David Alan Miller and the Albany Symphony Orchestra (Albany Records, with the composer's *The Most Often Used Chords* and his Flute Concerto). The Boston Symphony recorded Harbison's Symphony No. 1, a BSO centennial commission, in 1984 (New World Records, with Olly Wilson's *Sinfonia*). The Boston Symphony Chamber Players and pianist Gilbert Kalish recorded his *Words from Paterson*, with baritone Sanford Sylvan, and the Piano Quintet, on a disc with *Simple Daylight* performed by Kalish and soprano Dawn Upshaw (Nonesuch). Other discs to look for include the Pulitzer Prize-winning *The Flight Into Egypt*, with soprano Roberta Anderson, Sanford Sylvan, and the Cantata Singers and Orchestra conducted by David Hoose, on a disc that also includes *The Natural World* and the Concerto for Double Brass Choir and Orchestra (New World Records); a disc including the Violin Concerto as performed by the composer's wife, Rose Mary Harbison, with Emmanuel Music conducted by Craig Smith (Koch International Classics), and Jaime Laredo's performance of the Viola Concerto with Hugh Wolff and

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the New Jersey Symphony Orchestra (New World Records). A personal favorite is the chamber ensemble version of Harbison's *Mirabai Songs*, sung by Dawn Upshaw with the Orchestra of St. Luke's under David Zinman (Nonesuch, with Barber's *Knoxville: Summer of 1915* and works by Menotti and Stravinsky).

—Robert Kirzinger

Significant recent additions to the Brahms bibliography include Jan Swafford's *Johannes Brahms: A Biography* (Vintage paperback); *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford), and *The Compleat Brahms*, edited by conductor/scholar Leon Botstein, a compendium of essays on Brahms's music by a wide variety of scholars, composers, and performers, including Botstein himself (Norton). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Schirmer). John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides includes discussion of Brahms's symphonies, concertos, serenades, *Haydn* Variations, and overtures (University of Washington paperback). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the four Brahms symphonies are in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on these works are among his *Essays in Musical Analysis* (Oxford paperback).

James Levine has recorded the four Brahms symphonies twice: in 1975-76 with the Chicago Symphony Orchestra for RCA (LP only), and "live" with the Vienna Philharmonic between 1992 and 1995 for Deutsche Grammophon (though only the Third was ever issued in the United States, on a disc with the *Tragic* Overture and Alto Rhapsody). The Boston Symphony Orchestra recorded the four Brahms symphonies between 1990 and 1994 with Principal Guest Conductor Bernard Haitink (Philips, but not readily available in the United States). Earlier Boston Symphony accounts of the Brahms First were recorded in 1956 by Charles Munch (RCA), in 1963 by Erich Leinsdorf (also RCA, as part of a complete Brahms symphony cycle with the orchestra), and in 1977 by Seiji Ozawa (Deutsche Grammophon). Seiji Ozawa has recorded the four Brahms symphonies with the Saito Kinen Orchestra (Philips, likewise generally unavailable in the United States). Noteworthy recent cycles of the four symphonies also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently led the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony Orchestra (Erato). For the historically minded, both Arturo Toscanini and Wilhelm Furtwängler left multiple recordings of the Brahms First. Furtwängler's 1951 account with the North German Radio Symphony Orchestra of Hamburg is particularly outstanding (Tahra, Music & Arts, and other labels). There is also a quite beautiful 1953 recording by Toscanini's protégé Guido Cantelli with the Philharmonia Orchestra (Testament). The Brahms recordings of Willem Mengelberg with the Concertgebouw Orchestra (most readily available on Naxos Historic; also on Tahra) and of Felix Weingartner with the London Philharmonic and London Symphony Orchestra (EMI, but hard to find) will be important to anyone interested in the recorded history and performance practice of these works.

—Marc Mandel

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James Levine

Koichi Miura

A 2002 Kennedy Center Honors recipient, James Levine was named in October 2001 to succeed Seiji Ozawa as Music Director of the Boston Symphony Orchestra. As the fourteenth music director in the BSO's 121-year history, he will be the first American-born conductor in that position. Mr. Levine is currently Music Director Designate of the orchestra; he will become Music Director in 2004-05 for an initial five-year commitment, leading the BSO in approximately twelve weeks of its twenty-three-week subscription season as well as three weeks or more at Tanglewood. Mr. Levine will also continue his long association with the Metropolitan Opera.

Since his debut at the Met more than 30 years ago, James Levine has developed a relationship with that company that is unparalleled in its history and unique in the musical world today. He conducted the first-ever Met performances of Mozart's *Idomeneo* and *La clemenza di Tito*, Gershwin's *Porgy and Bess*, Stravinsky's *Oedipus Rex*, Verdi's *I vespri siciliani*, *I lombardi*, and *Stiffelio*, Weill's *Rise and Fall of the City of Mahagonny*, Schoenberg's *Erwartung* and *Moses und Aron*, Berg's *Lulu*, and Rossini's *La Cenerentola*, as well as the world premieres of John Corigliano's *The Ghosts of Versailles* and John Harbison's *The Great Gatsby*. All told, he has led 2,000 performances of seventy-five different operas at the Met since 1971. During his tenure, the Metropolitan has introduced more than a dozen other works new to its repertoire—among them operas by Handel, Britten, Janáček, Shostakovich, Poulenc, R. Strauss, Ravel, Glass, Prokofiev, Lehár, Floyd, Busoni, Wolf-Ferrari, and Bolcom —and world premiere commissions from Tobias Picker and Tan Dun are in progress.

This season, Mr. Levine leads 50 performances of eight works with his Met forces, including Opening Night's gala program, a new production of Berlioz's *Les Troyens* to celebrate—together with next season's Met premiere production of *Benvenuto Cellini*—the 200th anniversary of the composer's birth, and revivals of *Elektra*, *Andrea Chénier*, *Die Entführung aus dem Serail*, *Nabucco*, *Ariadne auf Naxos*, *The Rake's Progress*, and *Die Meistersinger von Nürnberg*. Mr. Levine inaugurated the "Metropolitan Opera Presents" television series for PBS in 1977, founded the Young Artist Development Program in 1980, returned Wagner's complete *Ring des Nibelungen* to the repertoire (in the first integral cycles in fifty years there) in 1989, and reinstated recitals and concerts with Met artists at the opera house—a former Metropolitan tradition.

Expanding on that tradition, he and the MET Orchestra began touring in concert in 1991, and since then have performed around the world. Their concerts this season at Carnegie Hall include various concerti featuring six soloists from the orchestra (including the world

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premiere of Hsueh-Yung Shen's *Legend* for solo percussion and orchestra); their first collaboration with pianist Arcadi Volodos; two different, all-Berlioz programs on successive days, and an all-choral program with the Metropolitan Opera Chorus in May. He and the orchestra will also make their Russian debut that month as part of the 300th-anniversary celebration in St. Petersburg. The MET Chamber Ensemble under his direction gives three performances each season at Carnegie's Weill Hall; programs for 2002-03 include music of Cage, Feldman, Babbitt, Kirchner, Wuorinen, Carter, Mozart, Berg, Webern, Schubert, Satie, Debussy, Berlioz, Poulenc, and Brahms. In addition to his responsibilities at the Met, Mr. Levine is a distinguished pianist and an active and avid recital collaborator, especially in Lieder and song repertoire. Next season at Carnegie he will accompany Matthew Polenzani (in his New York debut recital) and Deborah Voigt, as well as a special Schubert Liederabend with Renée Fleming, Anne Sofie von Otter, René Pape, and Polenzani.

Outside the United States, Mr. Levine's activities are characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg (1975-1993) and Bayreuth (1982-1998). He is in his fourth season as Chief Conductor of the Munich Philharmonic and has been Music Director since its founding in 2000 of the UBS Verbier Festival Youth Orchestra (which he led last fall on tour in Vienna and Athens in addition to their regular performances in Switzerland in the summer). He is featured together with the Chicago Symphony Orchestra, which he led for twenty seasons as Music Director of the Ravinia Festival, in Disney's *Fantasia 2000*, the long-anticipated sequel to the 1940 classic.

James Levine made his Boston Symphony debut in April 1972, when he conducted the orchestra in a program of Mozart's Symphony No. 35, *Haffner*, Mendelssohn's Violin Concerto, and the Mussorgsky/Ravel *Pictures at an Exhibition*; he made his Tanglewood debut that summer, with music of Mozart and Mahler's Symphony No. 6. He has since conducted the orchestra in repertoire including Mozart's Mass in C minor, John Cage's *Atlas eclipticalis*, Mahler's *Das Lied von der Erde* and Symphony No. 3, Haydn's *The Creation*, and, in his most recent concerts in February 2002, music of Dvořák, Wuorinen, Ligeti, Mozart, and Schumann.

Robert Taub

Making his Boston Symphony Orchestra debut this week, Robert Taub is acclaimed internationally among the new generation of virtuoso pianists. As a concerto soloist, he has performed with many of the world's leading orchestras, among them the Metropolitan Opera Orchestra, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Orchestra of St. Luke's, Utah Symphony, Montreal Symphony, Munich Philharmonic, BBC Philharmonic, Bonn Philharmonic, Hong Kong Philharmonic, and Singapore Symphony. He has also appeared at major festivals, including the Saratoga Festival, with Charles Dutoit; the Lichfield Festival in England, with Sir Edward Downes; San Francisco's Midsummer Mozart Festival, and the Geneva International Summer Festival. Solo recitals have taken him to New York (Great Performers at Lincoln Center), Boston, San Francisco, Los Angeles, Seattle, Washington, D.C., Cleveland, London, Amsterdam, Berlin, Hong Kong, and throughout Asia. Mr. Taub has had many works commissioned for him and has given innumerable premieres. In 1998 he premiered Milton Babbitt's Piano Concerto No. 2 at Carnegie Hall with James Levine and the MET Orchestra. He has also given premieres of four solo piano works by Babbitt as well as his Piano Quartet. He premiered and recorded Mel Powell's Two-Piano Concerto with the Los Angeles Philharmonic, made the first recordings of the Persichetti Piano Concerto (with the Philadelphia Orchestra under Charles Dutoit) and the Sessions Piano Con-

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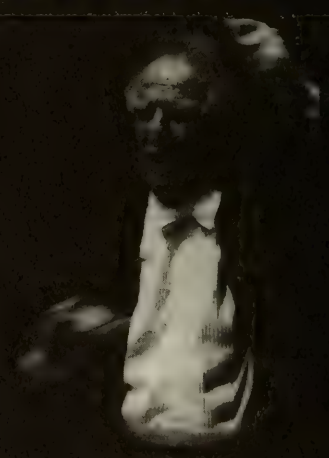

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certo (with the Westchester Philharmonic led by Paul Dunkel), and in August 2002, with the composer conducting, gave the Asian premiere of Bright Sheng's *Red Silk Dance* in Tokyo, Osaka, Beijing, Shanghai, Taipei, and Hong Kong. Mr. Taub's commitment to music of the 21st century includes collaborations with younger composers. This past fall he premiered a work by Jonathan Dawe commissioned by the Institute for Advanced Study at Princeton; this spring he will premiere a new concerto by Dawe at the Wharton Center in Michigan. The British composer David Bessell and the German Ludger Brümmer are writing works for him for piano and electronics. Robert Taub has performed the complete Beethoven piano sonatas at Music for Galway (Ireland), the Wharton Center, and the Institute for Advanced Study in Princeton, where he was artist-in-residence from 1994 to 2001. In May he concluded an acclaimed New York series of the Beethoven sonatas, which he repeats this season in London at Hampton Court Palace. He has recorded the Beethoven sonatas for Vox. His book, *Playing the Beethoven Piano Sonatas*, was recently published by Amadeus Press. In spring 2002 Robert Taub joined James Levine for the German premiere of Roger Sessions's Piano Concerto with the Munich Philharmonic. In August he was featured throughout Asia with the Asian Youth Orchestra alternating between Sheng's *Red Silk Dance* and Gershwin's *Rhapsody in Blue*. His performances are frequently broadcast nationally and internationally. In addition to the Beethoven sonatas, he has recorded works of Beethoven, Schumann, Liszt, and Babbitt, and the sonatas of Scriabin for Harmonia Mundi. Mr. Taub is a Phi Beta Kappa graduate of Princeton, where he was a University Scholar. As a Danforth Fellow he completed his doctoral degree at the Juilliard School, where he also received the highest award in piano. His principal teacher was Jacob Lateiner. Mr. Taub served as Blodgett Artist-in-Residence at Harvard University, at the University of California at Davis, and at the Institute for Advanced Study. He has led music forums at Oxford and Cambridge universities and the Juilliard School. In October 2001 he was appointed Visiting Professor of Music Performance at Kingston University in London, a five-year position that entails several visits and performances throughout the year. In July 2002 he began an appointment as Director of Performing Arts in Music at the Lawrenceville School, where he will also hold the Buckley Distinguished Teaching Chair. In addition to coaching chamber music and teaching the course "Performance and History: from Bach to Babbitt," he is initiating and directing "Musica Viva," a new concert series and summer festival at Lawrenceville's Kirby Arts Center.

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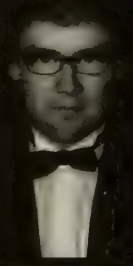

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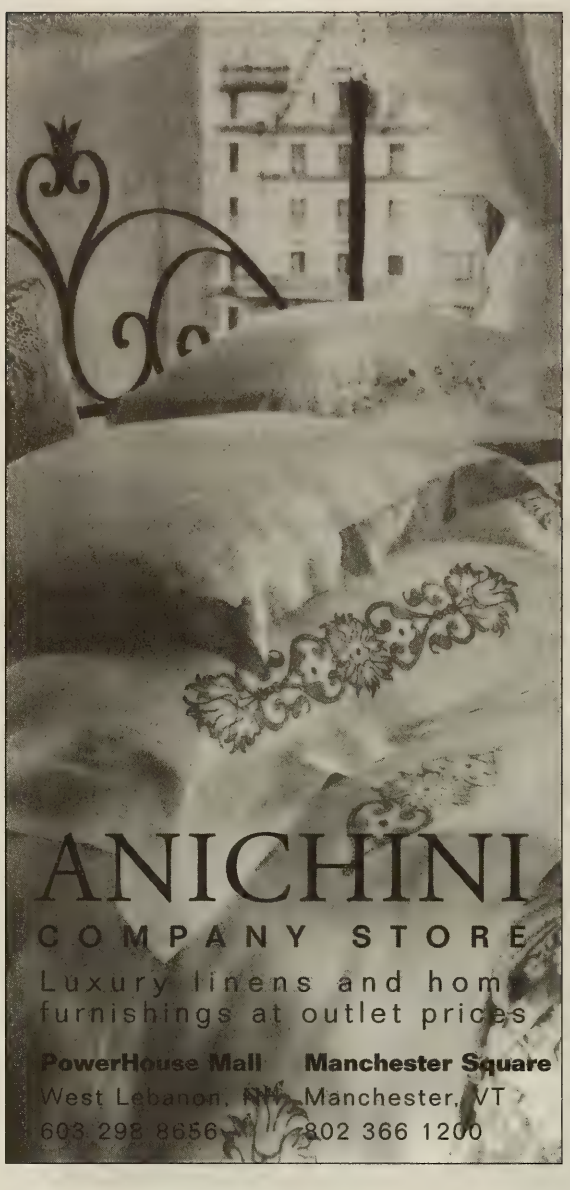

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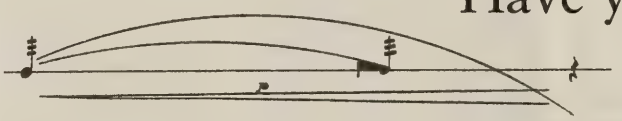

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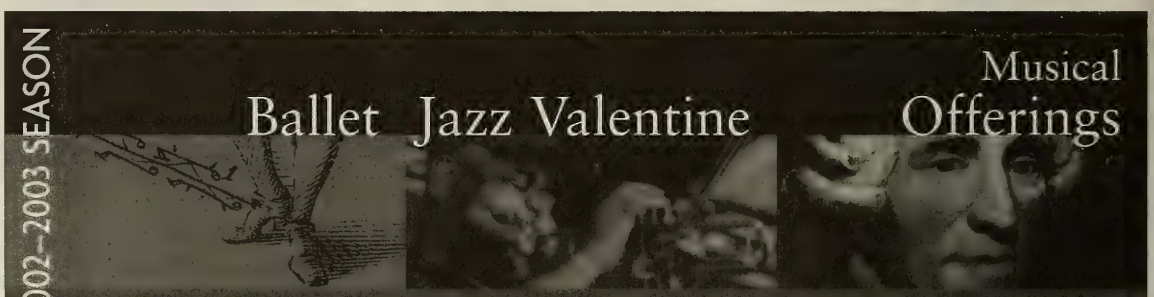

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Grant Llewellyn, conductor
Period Orchestra

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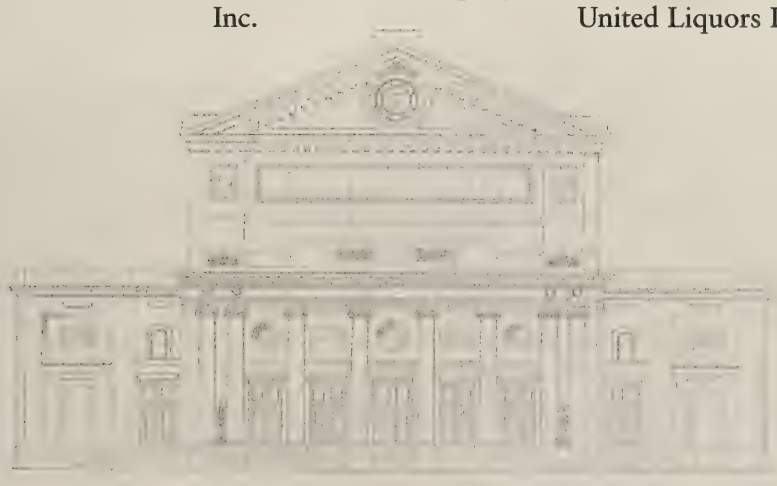

NEXT PROGRAM. . .

Thursday, January 16, at 8
Friday, January 17, at 8
Saturday, January 18, at 8
Tuesday, January 21, at 8

Pre-Concert Talks by
Elizabeth Seitz of Boston University
and the New England Conservatory

TON KOOPMAN conducting

BACH — Orchestral Suite No. 3 in D, BWV 1068

- Ouverture
- Air
- Gavotte I; Gavotte II
- Bourrée
- Gigue

BACH — Cantata No. 170, *Vergnügte Ruh, beliebte Seelenlust*

- Aria: Vergnügte Ruh, beliebte Seelenlust
- Recitative: Die Welt, das Sündenhaus
- Aria: Wie jammern mich doch die verkehrten Herzen
- Recitative: Wer sollte sich demnach
- Aria: Mir ekelt mehr zu leben

ANDREAS SCHOLL, countertenor

INTERMISSION

HAYDN — Symphony No. 99 in E-flat

- Adagio – Vivace assai
- Adagio
- Menuet: Allegretto
- Finale: Vivace

World-renowned as an interpreter of J.S. Bach, the Dutch conductor Ton Koopman makes his Boston Symphony debut in these concerts, leading the orchestra and German countertenor Andreas Scholl in Bach's Cantata No. 170, *Vergnügte Ruh', beliebte Seelenlust* ("Delightful rest, beloved pleasure of the soul"), a Leipzig-era work dating from 1726. Bach's Orchestral Suite No. 3, which opens with a grand overture in the French style and continues with a series of dance movements, also includes the famous and lovely "aria" widely known as the "Air on the G string." Closing the program is Haydn's appealingly inventive Symphony No. 99, one of the twelve Haydn wrote for his astoundingly successful seasons in London in the 1790s.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'C'—January 16, 8-9:50
Friday Evening—January 17, 8-9:50
Saturday 'A'—January 18, 8-9:50
Tuesday 'B'—January 21, 8-9:50

TON KOOPMAN conducting
ANDREAS SCHOLL, countertenor

BACH	Orchestral Suite No. 3
BACH	Cantata No. 170, *Vergnügte Ruh, beliebte Seelenlust*
HAYDN	Symphony No. 99

Thursday, January 23, at 9:30 a.m. (Open Rehearsal)
Thursday 'D'—January 23, 8-10:05
Friday 'B'—January 24, 1:30-3:35
Saturday 'B'—January 25, 8-10:05
Tuesday 'C'—January 28, 8-10:05

SIR NEVILLE MARRINER conducting
LYNN HARRELL, cello

TIPPETT	Concerto for Double String Orchestra
ELGAR	Cello Concerto
VAUGHAN WILLIAMS	*A London Symphony*

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Thursday 'B'—January 30, 8-9:55
Friday Evening—January 31, 8-9:55
Saturday 'B'—February 1, 8-9:55
Tuesday 'B'—February 4, 8-9:55

NEEME JÄRVI conducting
BARBARA HENDRICKS, soprano

CHADWICK	Symphony No. 3
STRAUSS	Four Last Songs
STRAUSS	Suite from *Der Rosenkavalier*

Sunday, February 2, at 3 p.m.
Jordan Hall, New England Conservatory

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BARBER	*Summer Music* for wood-wind quintet
MOZART	Quintet in E-flat for piano and winds, K.452
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Thursday, February 6, at 9:30 a.m. (Open Rehearsal)
Thursday 'A'—February 6, 8-9:55
Friday 'A'—February 7, 1:30-3:35
Saturday 'B'—February 8, 8-9:55

LEONARD SLATKIN conducting
HILARY HAHN, violin

BERLIOZ	Overture to *Benvenuto Cellini*
MEYER	Violin Concerto
WALTON	Symphony No. 1

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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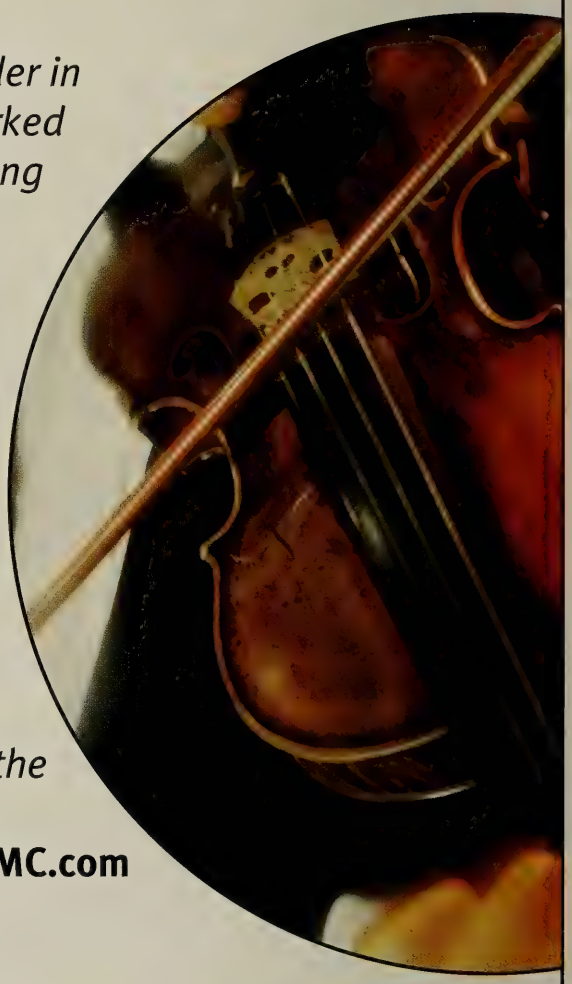

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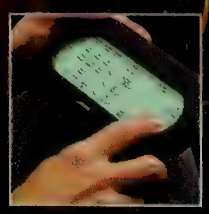

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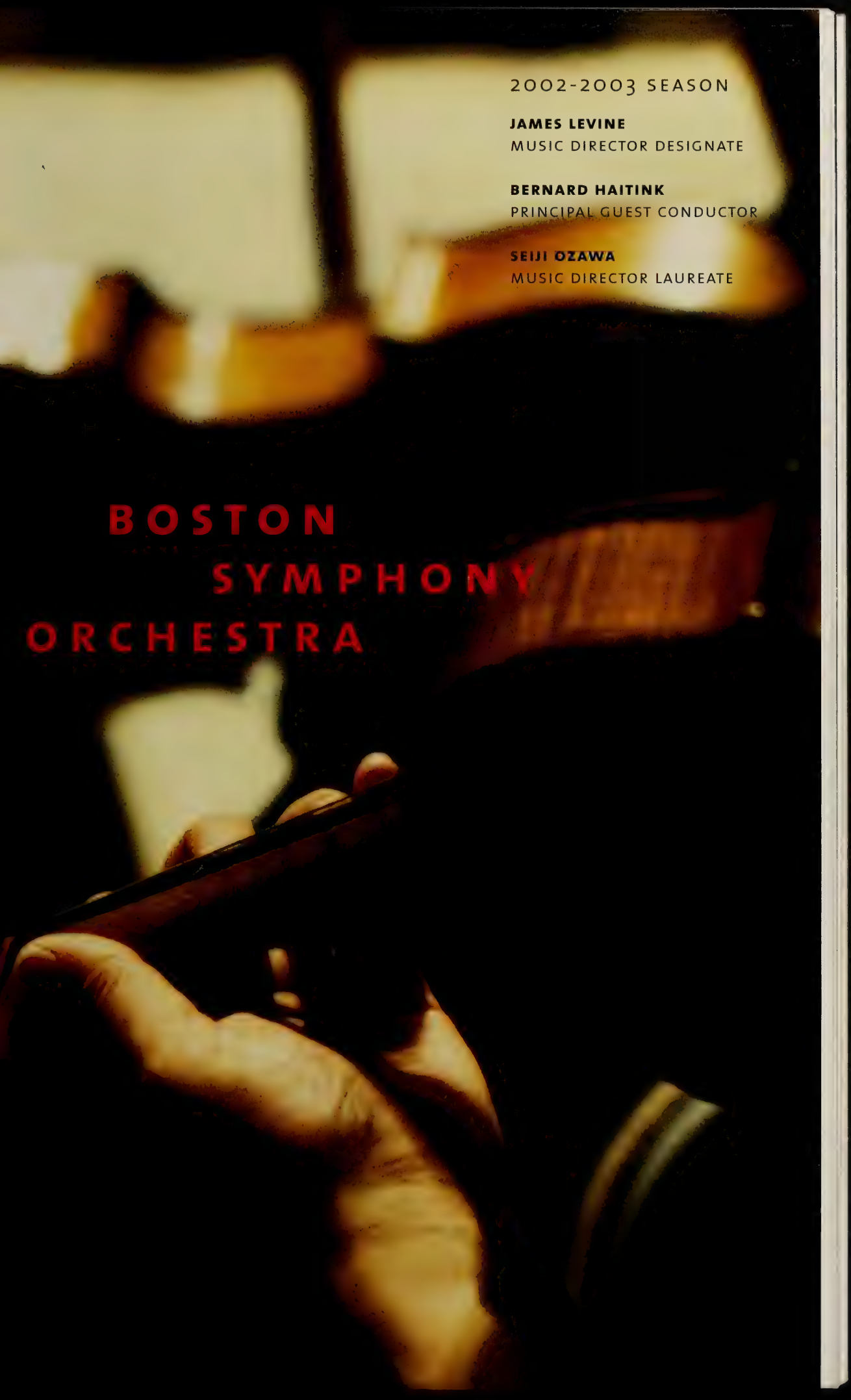

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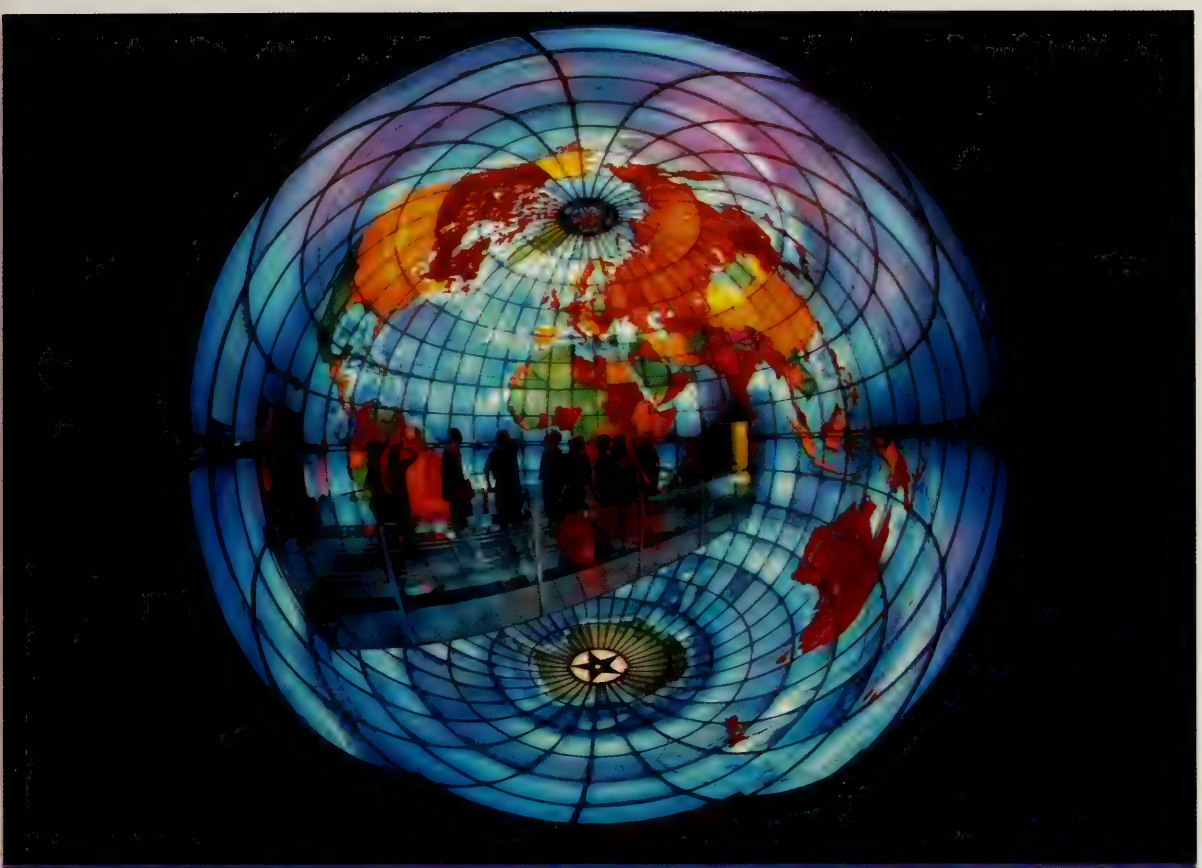

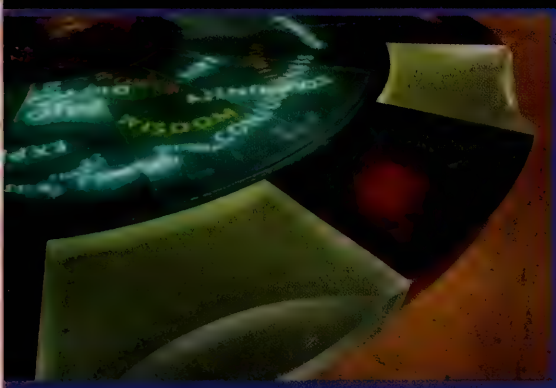

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BSO

NPR to Broadcast BSO Concert Led by James Levine

James Levine's Boston Symphony concert of Sessions, Harbison, and Brahms earlier this month was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. The program will be broadcast nationally on NPR stations on Sunday, February 2, at 3 p.m., and locally on WGBH 89.7 FM at 2 p.m. on Sunday, March 9. Two forthcoming BSO programs will also be taped for NPR's "SymphonyCast" series: Bernard Haitink's March program featuring the world premiere of the BSO-commissioned *Requiem* by John Harbison, and Kurt Masur's April all-Russian program featuring music of Prokofiev, Tchaikovsky, and the world premiere of another BSO commission, Sofia Gubaidulina's *The Light of the End.*

New to the BSO

Trumpet player Benjamin Wright is new to the orchestra this season.

The BSO's Benjamin Wright represents his family's fifth generation of trumpet players; in the 1800s his great-great grandfather was bandleader and first cornet in Buffalo Bill Cody's Circus Band. Mr. Wright started music as a three-year-old Suzuki violinist, switching to trumpet at age ten. In high school he attended the Interlochen Center for the Arts and the Interlochen Arts Academy, during which time he was a finalist in the *Seventeen* Magazine/General Motors Concerto Competition. Mr. Wright earned a bachelor's degree at the Cleveland Institute of Music with Michael Sachs. While in Cleveland he won the International Trumpet Guild and National Trumpet Competitions, as well as the school's Concerto Competition, and was awarded the Bernard Adelstein Prize for Trumpet Performance upon graduating. He then continued his studies in New York City with Mark Gould. Mr. Wright has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. During his two summers as a Tanglewood Music Center Fellow he was awarded the C.D. Jackson Prize and Wynton Marsalis Fellowship, and performed in the 50th-anniversary production of Benjamin Britten's *Peter Grimes*. A former member of the Kennedy Center Opera House Orchestra and of the Chicago Symphony, he joined the BSO trumpet section in July 2002. Now a faculty member at the New England Conservatory of Music and Longy School of Music, Ben is married to Miriam Bolkosky, a cellist from Michigan.

Boston Symphony Chamber Players Sunday, February 2, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their 2002-03 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 2, at 3 p.m. Pianist Paul Badura-Skoda joins the Chamber Players for a program including Samuel Barber's *Summer Music* for woodwind quintet, Mozart's Quintet in E-flat for piano and winds, K.452, and Schubert's Quintet in A for piano and strings, D.667, *Trout*. Single tickets for this concert are priced at $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. On March 30, soprano Lucy Shelton joins the Chamber Players for a program including music of Jon Deak and Brahms. Pianist Emanuel Ax is the featured guest artist on April 27, in a program of Mozart, John Harbison, and Dvořák.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks

include taped examples from the music being performed. This week, Elizabeth Seitz of Boston University and the New England Conservatory discusses Bach and Haydn (January 16-21). In the weeks ahead, Jessie Ann Owens of Brandeis University discusses Tippett, Elgar, and Vaughan Williams (January 23-28), BSO Director of Program Publications Marc Mandel discusses Chadwick and Strauss (January 30-February 4), and Hugh Macdonald of Washington University in St. Louis discusses Berlioz, Edgar Meyer, and Walton (February 6-8).

Friends of the Boston Symphony Orchestra

The Boston Symphony Orchestra has earned its reputation as one of the top symphony orchestras in the world through its commitment to performance excellence. Financial support is critical to the orchestra's ability to maintain its artistic stature and to bring its many education and community programs to a broad range of audiences throughout the area. Friends of the Boston Symphony Orchestra provide crucial annual financial gifts to help cover operating expenses and sustain the orchestra's future. Donors who give $75 or more become Friends of the BSO. For more information on how to become a Friend of the BSO, please call (617) 638-9276.

BSO Members in Concert

BSO principal horn James Sommerville is featured in Britten's Serenade for tenor, horn, and strings with Susan Davenny Wyner conducting the New England String Ensemble on Friday, January 17, at 8 p.m. at the First Parish Church in Wakefield and on Sunday, January 19, at 3 p.m. at Jordan Hall. Also on the program are Mozart's Divertimento, K.136, the Boston premiere of Chen Yi's *Romance of Hsian and Ch'iu*, and Schoenberg's *Verklärte Nacht*. Tickets are $30 ($22 students and seniors. For more information call (781) 224-1117 or visit www.nese.net.

The Muir Quartet—violinist Peter Zazofsky, BSO violinist Lucia Lin, BSO principal violist Steve Ansel, and cellist Michael Reynolds—continues its Beethoven quartet cycle on Wednesday, January 22, at 8 p.m. at Boston University's Tsai Performance Center, 685 Commonwealth Avenue. The program includes the F minor quartet, Opus 95, the B-flat quartet, Opus 18, No. 6, and

JANUARY AT SYMPHONY HALL...

Koopman

Following Music Director Designate James Levine's BSO program this week of Sessions, Harbison, and Brahms, the Boston Symphony Orchestra offers a compelling roster of guest artists in programs of wide-ranging interest. **January 16-21**: Dutch conductor TON KOOPMAN, a world-renowned interpreter of J.S. Bach's music, makes his Boston Symphony debut with a program of Bach and Haydn that also features the BSO debut of internationally acclaimed German countertenor ANDREAS SCHOLL. **January 23-28**: Following his much anticipated return to Tanglewood this past summer, British conductor SIR NEVILLE MARRINER leads the BSO at Symphony Hall for the first time since 1976. American cellist LYNN HARRELL, always an audience favorite, is soloist in Elgar's Cello Concerto, part of an all-English program also including music of Tippett and Vaughan Williams. **January 30-February 4**: American soprano BARBARA HENDRICKS joins returning guest conductor NEEME JÄRVI for Richard Strauss's moving Four Last Songs, on a program with the Suite from Strauss's opera *Der Rosenkavalier* and the rarely heard Symphony No. 3 of New England composer George Chadwick, premiered by the BSO in 1894 and not heard here since 1914.

Hendricks

Marriner

Tickets for all of these performances are available at the Symphony Hall box office, by calling SymphonyCharge at (617) 266-1200, or online at www.bso.org.

Opus 132 in A minor. Tickets are $10 general admission, $5 for seniors and non-BU students, and free to BU students, faculty, staff, and alumni with appropriate ID. For more information, call (617) 353-8725 or visit www.bu.edu/tsai/.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

The Walter Piston Society

The Walter Piston Society honors those who have made life-income gifts and/or bequests to the Boston Symphony Orchestra, Tanglewood, or the Boston Pops. A life-income gift is a thoughtful way of helping sustain the orchestra, while receiving income for life. The Society has a series of seminars, presentations, and meetings each year. Walter Piston (1894-1976), who endowed the BSO's principal flute chair with a bequest, was a Pulitzer Prize-winning composer championed by Serge Koussevitzky, as well as a longtime faculty member at Harvard University. To learn more about the Walter Piston Society and how you can ensure that Mr. Piston's legacy lives on through a planned gift, please call the Planned Giving Office at (617) 638-9269.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

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A Brief History of Symphony Hall

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

Architect's watercolor rendering of Symphony Hall prior to its construction

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and

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installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the false organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell.

From 1906

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Aaron Copland, Henri Dutilleux, George Gershwin, Hans Werner Henze, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, Judith Weir, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. De Mille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In the 2000-01 season, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a public gathering place. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan that will strengthen Symphony Hall's public presence, and the launching of an initiative that will ultimately extend the sights and sounds of Symphony Hall via the internet. The Symphony Hall Centennial Season brought not only a commemoration, but a second inauguration. Symphony Hall was built for the purpose of expanding the presence of orchestral music here and now—a mission the BSO continues to carry forward into today's world and the world of tomorrow.

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Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

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According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.

Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 13), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured here), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

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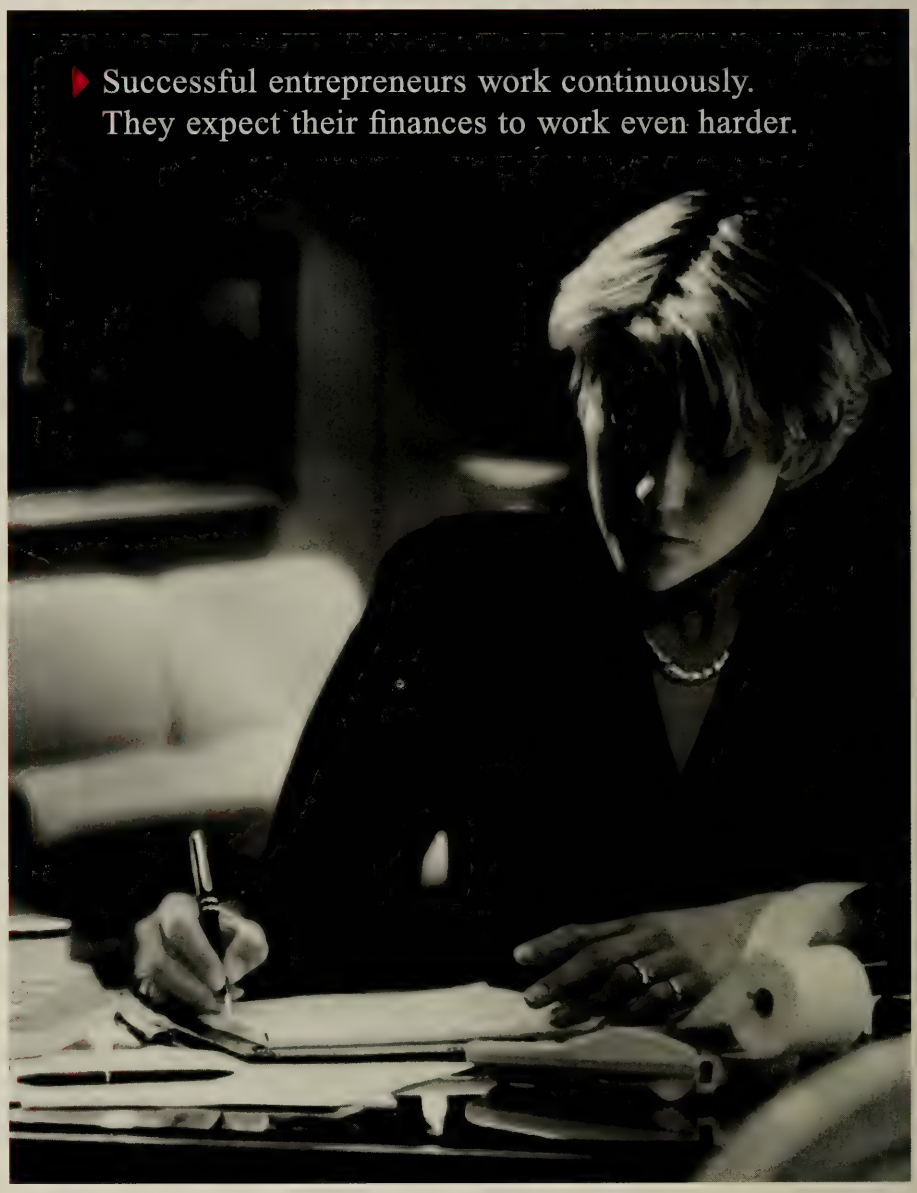

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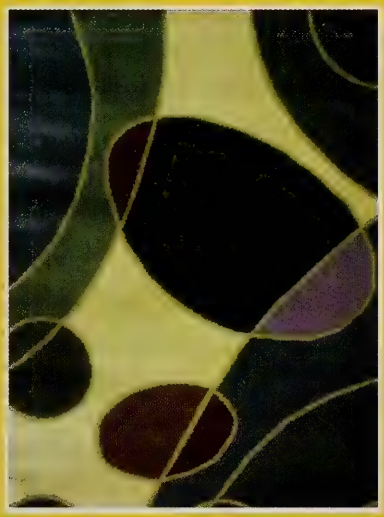

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noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:

So keep your temper, Anthony.
Don't mind the people's roars.
We'll drape the tables' dainty legs
In cotton flannel drawers.
We'll cover all those nudities
That your pure nature fret,
And put a bustle on the nag
To hide her red rosette.

Caroline Taylor has been on the staff of the Boston Symphony Orchestra for more than twenty years.

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Aria: Vergnügte Ruh, beliebte Seelenlust
Recitative: Die Welt, das Sündenhaus
Aria: Wie jammern mich doch die verkehrten Herzen
Recitative: Wer sollte sich demnach
Aria: Mir ekelt mehr zu leben

ANDREAS SCHOLL, countertenor

Text and translation begin on page 32.

Andreas Scholl's appearances this week are supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

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HAYDN — Symphony No. 99 in E-flat

Adagio – Vivace assai
Adagio
Menuet: Allegretto
Finale: Vivace

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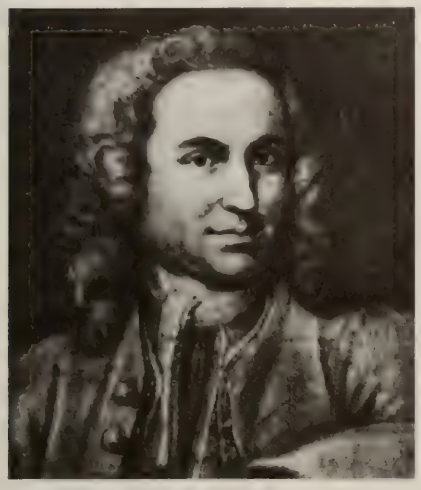
Johann Sebastian Bach
Orchestral Suite No. 3 in D, BWV 1068



Johann Sebastian Bach was born in Eisenach, Saxony, on March 21, 1685, and died in Leipzig on July 28, 1750. The extant orchestral parts for the Suite No. 3 can be dated to 1731; the piece may, however, have originated in Cöthen, between 1717 and 1722, when Bach was in service there to Prince Leopold of Anhalt-Cöthen. It is one of the four suites for orchestra that Bach was known to have performed with the Collegium Musicum at Gottfried Zimmermann's coffeehouse in the 1730s. The Ouverture, Air, and Gavotte were introduced to America on October 26, 1867, at a Thomas Symphony Soiree in New York's Steinway Hall. The Thomas Orchestra played those same movements in Boston on October 30, 1869, at the Music Hall. The first documented American performance of the complete suite was given by Theodore Thomas on May 7, 1873, at Cincinnati's Exposition Hall as part of the First May Festival. Boston Symphony performances of selected movements (most often the Air, but also the Ouverture, Gavotte, and Gigue) date back to March 1883, when Georg Henschel led the Air and Gavotte; other conductors who led selected movements were Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch, and Seiji Ozawa (who led the Air on April 4, 2001, in memory of Giuseppe Sinopoli, and on the Opening Night concert of October 2, 2001, in tribute to the victims and heroes of September 11, 2001). Wilhelm Gericke led the BSO's first complete performance of the Orchestral Suite No. 3 on January 1, 1887, subsequent ones being given by Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Serge Koussevitzky, Richard Burgin, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, Michael Tilson Thomas, Joseph Silverstein, Karl Richter, Neville Marriner, Raymond Leppard, Helmuth Rilling, Roger Norrington (the most recent subscription performances, in March 1993), and Hans Graf (the most recent Tanglewood performance, on August 16, 1997). The work is scored for two oboes, three trumpets, timpani, strings, and basso continuo. The continuo harpsichordist at these performances is Mark Kroll.

Sometime in the early 1730s Bach changed his compositional focus from cantata writing for the two major churches in Leipzig to producing works for the Collegium Musicum at the University of Leipzig. This group not only gave regular concerts in Gottfried Zimmerman's coffeehouse, but also produced many occasional works for birthdays, weddings, and the like. It seems likely that the general level of technical expertise was higher in this group than among the church musicians. Certainly when one examines the works performed over the years in this series of concerts, it is seen that expert players were demanded both among the strings and the winds. Brass players were highly prized in Saxony, and the parts to the Orchestral Suite No. 3 show the extraordinary demands made upon them.

There are two traditions that contribute to the form of the orchestral suite. First is the very private, intimate form of keyboard suite first brought to prominence in Germany by the 17th-century composer Johann Jacob Froberger. Froberger established a tradition of the dances used in the suite. This form remains the model for most of Bach's solo keyboard suites and contributes to the format of the orchestral suites. In Froberger suites, certain dances like the Allemande, Sarabande, and Gigue are constants. Other dance forms like the Bourrée, Gavotte, and Menuet appear occasionally.

Around the middle of the 17th century, the French composer Jean-Baptiste Lully incorporated certain elements of the suite form into his opera overtures for perform-

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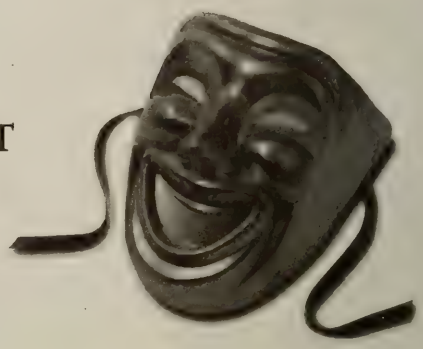

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ances at Louis XIV's court at Versailles. In these works the dances were preceded by a grand overture, beginning with pompous slow dotted rhythms depicting the entrance of the king, followed by a fast imitative section. In some cases the slow dotted music returns to round out the movement. All of Bach's orchestral suites and some of the keyboard suites incorporate this so-called "French overture" into the form. One of the unmistakable characteristics of Bach's music, particularly in the last two decades of his life, is the rich amalgam of national styles that contribute to his own unique voice. One finds in almost equal weight the contribution of Froberger's dances, Lully's grand French style, and the strong, singing influence of Italian concerto composers in this music.

A 1712 engraving by Johann Georg Schreiber of Gottfried Zimmermann's Leipzig coffeehouse, where Bach's Collegium Musicum gave concerts

But it is not enough in any serious discussion of Bach to itemize stylistic influences. There is a profound richness in the conception of all of Bach's mature works that is unknown in any of his contemporaries. In the French overtures that open all of the orchestral suites, for instance, there is a far-ranging structural plan and harmonic ambition that does not exist in other overtures of the period. It is not clear why Bach hears music with so much more density and harmonic complexity than other composers of his time. Certainly there were other figures as steeped in both North German counterpoint and the chorale as Bach; yet no one ever went so far in structuring his music to the level of intellectual and musical complexity as Bach.

Modern audiences and particularly modern musicians have come to expect the kind of musical profundity that Bach always brings to his music. It was not always the case. Certainly the complexity and thorniness of much of his church music as well as chamber music was perplexing to many of his contemporaries. Even as recently as one hundred years ago a musician of the level of Mahler felt it necessary to combine the Second and Third suites because he felt that an audience couldn't take as much unrelieved D major and B minor as those suites each offered. But centuries of musicians, from Beethoven's playing of the complete *Well-tempered Clavier* to the generation of Schumann and Mendelssohn immersing itself in the music of Bach as it became available, have made it a bedrock upon which all subsequent Western music is built. An analogous situation is Shakespeare's standing in the world of English literature. There is a sense that Shakespeare invented the English language. It is almost as if Bach invented modern musical language.

Of the four orchestral suites, two—No. 1 in C and No. 4 in D—probably originate from Bach's time as court composer at Cöthen. The Third and Second suites (the latter with flute) may have begun life in Cöthen, but the extant performance materials come from the 1730s in Leipzig. The Suite No. 3 is the most Italianate of the four. Even the "French overture" has, in its opening section, a breadth and suavity of line showing influences of Vivaldi and other Italian composers known to Bach. The quick middle section, while beginning in characteristic imitative fashion, soon becomes concerto-like

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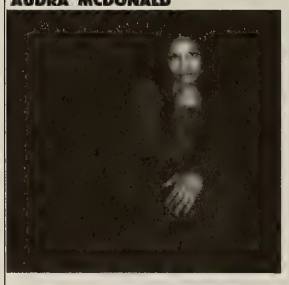

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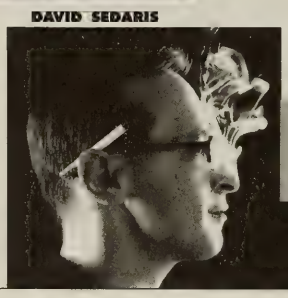

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in its elaborate first-violin writing. There exist fragments of a version of this suite in which the violin parts in this section as well as the Aria are taken by a soloist. It is interesting that even a composer of the ilk of Handel follows the Lully model very closely. Certainly nothing in Bach's great contemporary or the French composers of the period matches Bach's far-reaching and imaginative transformation of this form.

Prince Leopold of Anhalt-Cöthen, Bach's employer at Cöthen from 1717 to 1723

All of Bach's orchestral suites and many of his keyboard suites include one or two movements that are neither dances nor French overture but character pieces. In No. 3 an Italianate "Aria" is inserted after the French overture. This movement has one of Bach's great singing melodies, and became famous in the 19th century in a violin-piano arrangement known as the "Air on the G string." What is important about this movement is that its gorgeous melody is set in a context rich in counterpoint and harmonic daring. As beautiful as the melody is, its setting in the voluptuous string texture is just as important. The three dances that follow, a Gavotte, Bourrée, and Gigue, are so delightful and natural in tone that their incredible art is easy to miss. Notice how the motive that begins the second strain of the gavotte is an upside down version of the first motive. Throughout all of these dances, virtuosic trumpet writing is the norm. It is clear that there were great trumpet players in Leipzig. The art of high trumpet playing has been revived in modern times almost exclusively because of this literature.

The Orchestral Suite No. 3 has always been a favorite of audiences, partially because of the familiarity of the Aria. But there is no doubt that the work embodies the most wonderful qualities of brilliance and substance that make it immortal.

—Craig Smith

Craig Smith, who leads the weekly Bach cantata series at Emmanuel Church in Boston, is artistic director of Emmanuel Music and a faculty member at the Tanglewood Music Center.

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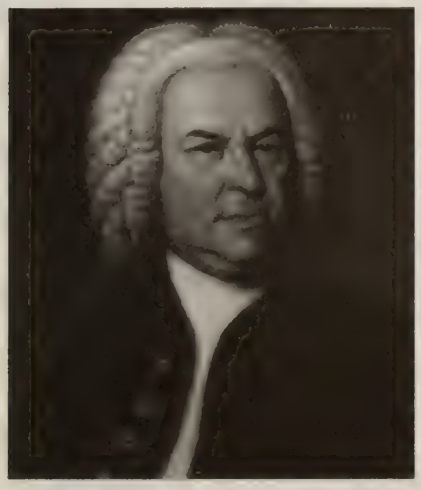
Johann Sebastian Bach
Cantata, *Vergnügte Ruh, beliebte Seelenlust*, BWV 170



Johann Sebastian Bach was born in Eisenach, Saxony, on March 21, 1685, and died in Leipzig on July 28, 1750. His Cantata No. 170, "Vergnügte Ruh, beliebte Seelenlust" ("Delightful rest, beloved pleasure of the soul")—the second of his four cantatas for solo alto, and the first of three cantatas he wrote in 1726 calling for obbligato organ—was first performed on July 28, 1726, in Leipzig. (The Sunday morning service in Leipzig, where Bach was employed from 1723 until his death, called for an extended piece of music—which we call a cantata, though Bach never used the term in this context—designed to explicate the Gospel reading for that particular day, except during the penitential seasons of Advent and Lent, when the cantata was omitted.) These are the first performances by the Boston Symphony Orchestra. The Cantata No. 170 is scored for alto solo (countertenor in these performances), oboe d'amore, organ, strings, and basso continuo. The organist at these performances is Kevin Galie.

Over half of the volumes of the complete edition of J.S. Bach are taken up with music written for the liturgy of the Lutheran Church. Considering that the output of Bach is quite large, although modest compared to some of his contemporaries, the preponderance of music written for specific churchly occasions has been daunting for those wanting to explore the repertoire. Another reason why this superlative body of work remains relatively unknown today is the particular shape of the church cantatas. For the most part they begin with grand opening movements followed by recitatives and solo arias ending with a four-voice chorale setting. While this scheme fits perfectly in the context of a church service, it is peculiar in a concert setting. Several of the solo cantatas, however, do not follow this model. They do not use chorale melodies and have a kind of arch form congenial to the concert hall. In Bach's day, each Sunday and feast day had an assigned Epistle and Gospel reading. Poets would write whole cycles of cantata texts for the approximately sixty days celebrated by church services. These texts were set by Bach and his contemporaries for use in the services.

Another difficulty with this great music is its profound seriousness and Lutheran fer-

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vor. There is no doubt that Bach considered himself primarily a theologian. The depths of his immersion in both the Bible and the cantata texts cannot be overestimated. There is hardly a cantata that does not have a surprising or unexpected take on what is often a familiar parable or story. In the case of Cantata 170 what seems dry and didactic in the Bible reading, and hysterical in the librettist's reaction to it, becomes a brilliant fascinating sermon in sound.

This cantata was written for the Sixth Sunday after Trinity. The Gospel reading for that day is from the fifth chapter of *Matthew*:

A 1723 engraving of Leipzig by Matthaeus Scutter, with the town hall at center, the Thomaskirche (St. Thomas's Church) below center, and the Nikolaikirche (St. Nicholas's Church) above center

> For I say unto you, That except your righteousness shall exceed the righteousness of the scribes and Pharisees, ye shall in no case enter into the kingdom of Heaven.
>
> Ye have heard that it was said by them of old time, Thou shalt not kill; and whosoever shall kill shall be in danger of the judgment.
>
> But I say unto you, That whosoever is angry with his brother without a cause shall be in danger of the judgment: and whosoever shall say to his brother, Raca, shall be in danger of the council: but whosoever shall say, Thou fool, shall be in danger of hell fire.
>
> Therefore if thou bring thy gift to the altar, and there rememberest that thy brother hath aught against thee;
>
> Leave there thy gift before the altar, and go thy way; first be reconciled to thy brother, and then come and offer thy gift.
>
> Agree with thine adversary quickly, whiles thou art in the way with him; lest at any time the adversary deliver thee to the judge, and the judge deliver thee to the officer, and thou be cast into prison.
>
> Verily I say unto thee, Thou shalt by no means come out thence, till thou hast paid the uttermost farthing.

The poet for this cantata, Georg Christian Lehms, published his cantata cycle in 1711 at Darmstadt. Bach used several of his poems for cantatas. Lehms is the most extreme and racked with guilt of Bach's many librettists. Only the first aria contains anything like the ray of hope implied by the Biblical text. Bach has set this text in his warmest, most appealing manner. The oboe d'amore (an alto oboe pitched lower than the modern oboe) and strings sing a poignant wide-ranging melody that emerges from the pulsing string accompaniment. The voice part is almost conversational in tone against the *cantabile* of the instruments. The *secco* recitative that follows has a prickly quality appropriate to the hellish text.

After his first years in Leipzig Bach became dissatisfied with the level of instrumentalists available to him in the weekly cantata performances. More and more he relied

upon the organ as a major obbligato instrument for the cantata performances. By 1726, the year of Cantata 170, Bach's son, Carl Philip Emmanuel (born 1714), had established himself as a superb organist and probably played the many *obbligati* that appear in the cantatas written in that year.

Both the second and final arias of Cantata 170 have prominent organ obbligati. The middle aria forgoes the bass instruments. The violins and violas provide the bottom line against the fugal organ part. The edgy and bright sound of the positiv organ laid on top of the hypnotically repeating string figures creates a hollow and frightening context for the wailing voice part. The organ obbligato fairly cackles with glee at the words, "*Wenn sie sich nur an Rach und Hass erfreun*" ("when they rejoice only in vengeance and hate"). As befits this peculiar and hysterical text, Bach has here written one of his wildest and most chromatic arias.

The listener is pulled back from the abyss by the rich string accompaniment of the second recitative. The final aria incorporates both the warmth of the opening aria's oboe d'amore and string texture with the obbligato organ. This aria is, on the surface, a jolly normative affair, but the opening tritone interval of the main melody is somehow off-center and a little upsetting. As is often true of the greatest composers, Bach has set this difficult cantata text with remarkable color and specificity, leaving listeners in a very different place from where they began.

—Craig Smith

J.S. BACH Cantata, "Vergnügte Ruh, beliebte Seelenlust," BWV 170 (Cantata for the Sixth Sunday after Trinity)

ARIA

Vergnügte Ruh, beliebte Seelenlust,	Delightful rest, beloved pleasure of the soul,
Dich kann man nicht bei Höllensünden,	you cannot be found among the sins of hell,
Wohl aber Himmelseintracht finden;	but rather in the concord of heaven;
Du stärkst allein die schwache Brust.	you alone strengthen the weak breast.
Drum sollen lauter Tugendgaben	Therefore the pure gifts of virtue
In meinem Herzen Wohnung haben.	shall have their dwelling in my heart.

RECITATIVE

Die Welt, das Sündenhaus,	The world, that house of sin,
Bricht nur in Höllenlieder aus	erupts only in hellish songs,
Und sucht durch Haß und Neid	and attempts, through hatred and envy,
Des Satans Bild an sich zu tragen.	to carry Satan's image upon itself.
Ihr Mund ist voller Ottergift	Its mouth is full of adder's venom,
Der oft die Unschuld tödlich trifft,	which often mortally attacks the innocent,
Und will allein von Racha! sagen.	and will only utter Vengeance!
Gerechter Gott wie weit	Righteous God, how far
Ist doch der Mensch von dir entfernet;	has humanity distanced itself from You;
Du liebst, jedoch sein Mund	You love, yet its mouth
Macht Fluch und Feindschaft kund	proclaims curses and enmity
Und will den Nächsten nur mit Füßen treten.	and wishes only to trample a neighbor under its feet.
Ach! diese Schuld ist schwerlich zu verbeten.	Alas! this crime is difficult to atone for.

ARIA

Wie jammern mich doch die verkehrten Herzen,
Die dir mein Gott, so sehr zuwider sein;

Ich zittre recht und fühle tausend Schmerzen,
Wenn sie sich nur an Rach und Haß erfreun.
Gerechter Gott, was magst du doch gedenken,
Wenn sie allein mit rechten Satansränken
Dein scharfes Strafgebot so frech verlacht.
Ach! ohne Zweifel hast du so gedacht:
Wie jammern mich doch die verkehrten Herzen!

How the perverted hearts afflict me,

which are so sorely, my God, set against You;
I truly tremble and feel a thousand pangs,
when they rejoice only in vengeance and hate.
Righteous God, what might You be thinking,
when they, with the very intrigues of Satan,
only scorn Your sharp proscriptions so boldly.
Alas! Without a doubt You have thought:
how the perverted hearts afflict Me!

RECITATIVE

Wer sollte sich demnach
Wohl hier zu leben wünschen,
Wenn man nur Haß und Ungemach
Vor seine Liebe sieht?
Doch, weil ich auch den Feind
Wie meinen besten Freund
Nach Gottes Vorschrift lieben soll,

So flieht
Mein Herze Zorn und Groll
Und wünscht allein bei Gott zu leben,
Der selbst die Liebe heißt.
Ach eintrachtvoller Geist,
Wenn wird er dir doch nur sein Himmelszion geben?

Who should hereafter
wish, indeed, to live here,
when only hatred and hardship
is the answer to love?
Yet, since even my enemy,
like my best friend,
I should love according to God's commandment,
thus my heart flees from
anger and bitterness,
and wishes only to live with God,
who is Love itself.
Ah, spirit filled with mildness,
when only will He grant you His heavenly Sion?

ARIA

Mir ekelt mehr zu leben,
Drum nimm mich, Jesu, hin!
Mir graut vor allen Sünden,
Laß mich dies Wohnhaus finden,
Woselbst ich ruhig bin.

—Georg Christian Lehms

It sickens me to live longer,
therefore take me away, Jesus!
I shudder before all sins,
let me find this dwelling-place
where I myself shall be at peace.

—Pamela Dellal
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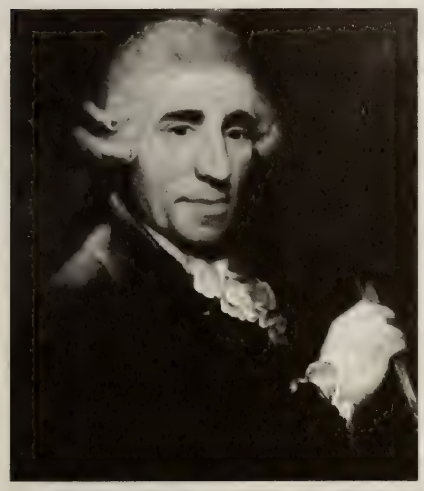
Joseph Haydn
Symphony No. 99 in E-flat



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He completed the Symphony No. 99 in 1793 and led the first performance on February 10, 1794, in London. The American premiere took place in a Harvard Musical Association concert under the direction of Carl Zerrahn at the Boston Music Hall on November 17, 1870. The work entered the repertory of the Boston Symphony Orchestra on January 29 and 30, 1886, Wilhelm Gericke conducting, subsequent BSO performances being given by Serge Koussevitzky, Richard Burgin, Charles Munch, William Steinberg, Eleazar de Carvalho, Colin Davis, Leonard Bernstein, Marek Janowski (the most recent subscription performances, in March 1992), and Jeffrey Tate (the most recent Tanglewood performance, on July 21, 2000). The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

On January 19, 1794, Haydn set out from Vienna on his second and last trip to London. His first trip, under the aegis of the violinist and impresario Johann Salomon, had been so successful, both in the growth of his reputation and increase to his pocketbook, that a second long journey—even for a man at what was then the ripe old age of sixty-one—must have seemed desirable. Haydn's patron, Prince Anton Esterházy, was not enthusiastic about the proposed long absence of his Kapellmeister; he could not understand why a man Haydn's age should not want to sit quietly in Vienna or in one of his country estates, enjoy his fame and newfound financial comfort, and rusticate. But that was not Haydn's way. He thrived on activity; he knew, moreover, that the English public was still favorably disposed and that English publishers were eager to issue his music. In the end he persuaded the Prince to let him go.

At the Austrian border, a customs official asked him his line of business. Haydn answered with the normal German word for musician, "*Tonkünstler*," literally "artist in tones." The officer interpreted his word as "*Thonkünstler*," "artist in clay," and decided that Haydn was a traveling potter. The composer cheerfully agreed.

Haydn took with him in his bags the recently completed symphony in E-flat, which we know as No. 99. He also took, among other things, a new piano trio, the minuet movements of his symphonies 100 and 101 (he composed the remainder of both works in England), and the six strings quartets eventually published as Opus 71 and Opus 74. His arrival in London was reported on February 6, and the first concert of Salomon's new series took place four days later. By now London concertgoers must have become accustomed to reviews that outdid one another in superlatives whenever a new Haydn symphony appeared:

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The work was so well received that it was repeated a week later, to even greater acclaim.

Before he had begun to write the symphony, Haydn surely consulted with the impre-

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sario Salomon to assure that his orchestra would have clarinets, which he had never before used in a symphony. This made possible an enrichment of his writing for the woodwinds, possibly influenced in part by his late lamented younger friend Mozart; in any case, the winds are newly evident in many places throughout the symphony.

We are fortunate in having some of Haydn's sketches for the last movement, for he rarely saved these preliminary sheets, which give us such insight into his compositional process. And it is not only modern scholars who have benefited from these sketches. During the months before Haydn moved to Vienna, he was giving occasional composition lessons to a talented but headstrong young man from Bonn. That young man—named Beethoven—actually copied Haydn's sketches himself, as a guide to his own advanced musical education. In fact, given Haydn's preoccupation with the forthcoming journey, it is quite possible that Beethoven learned more from these sketches—a kind of practicum in higher composition—than from the formal instruction Haydn offered.

The slow introduction that had become a standard opening for his late symphonies here takes on an extraordinary atmosphere as Haydn hints at the most distant harmonic realms in the space of a few bars, only to settle—as we might expect—on the home dominant to begin the Vivace assai. Though this begins quietly, it soon reveals the new

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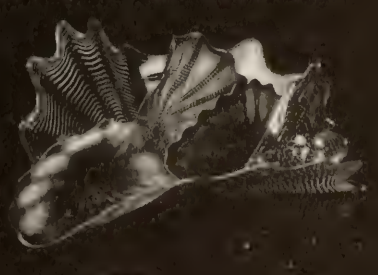

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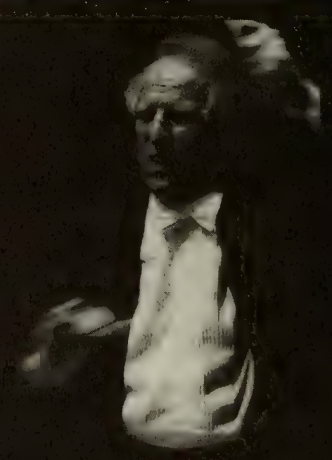

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brilliance of Haydn's orchestral sound in the long transition that teasingly delays the arrival of the second theme with further dramatic elaborations of the opening material. Once it does arrive, however, the new theme continues to dominate the discourse through the development with sparkling wit.

The Adagio is one of Haydn's greatest slow movements, beginning with a soft melody in a dotted rhythm that recalls the slow introduction of the first movement. The reviewers at the first performances particularly commented on the woodwind solos—there are extended passages with no strings at all. A still greater surprise is the entrance of the full orchestra, including trumpets and timpani, at the arresting move to C major in the middle of the movement.

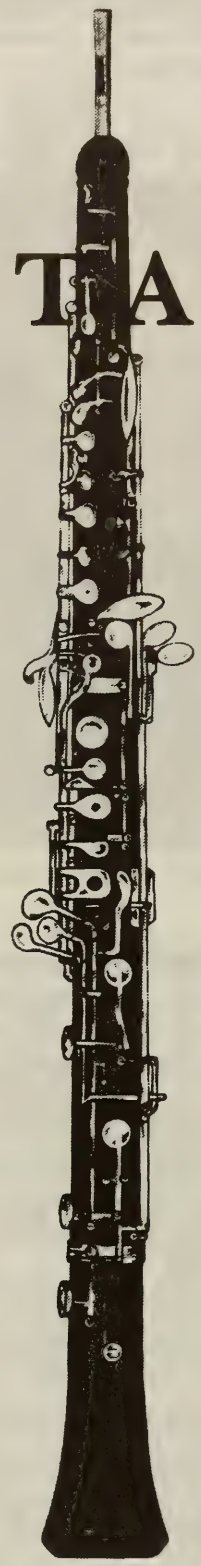
Johann Peter Salomon (1745-1815), the impresario who brought Haydn to London in the 1790s

The Menuet is slower and broader than some, in fact almost *Ländler*-like, but filled with wonderfully subtle rhythmic tricks driven by the emphasis, alternatively, on main beats or offbeats. The Trio is colored by a plaintive oboe solo.

Like the other sonata-rondos of Haydn's late symphonies, the composer combines a ready tunefulness with astonishing contrapuntal resources and an unmatched sense of timing that leaves us happy and breathless at the end. The two themes are first cousins (the first emphasizing strings, the second woodwinds). There is a moment of mock seriousness when the cheerful main theme is stopped at a series of fermatas and even slows briefly to an Adagio, as if all the good humor is about to be dispersed into a poignant lament. But no—the clouds vanish as suddenly as they gathered, and the good-humored and brilliant contrapuntal effects race us to the satisfying conclusion.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.



TAKE NOTE

The precursor of the oboe goes back to antiquity– it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos* and the Roman *tibia* • After the Renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe*, the name which is now used in English, German, and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability is invaluable. Hilb, Rogal and Hamilton has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Hilb, Rogal and Hamilton will find the solutions you need.

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More . . .

One of the most useful books about Bach to have come out recently is *J.S. Bach*, edited by Malcolm Boyd, the initial volume (published 1999) in the series "Oxford Composer Companions." Arranged in dictionary format, this 600-page book includes entries on virtually anything you can think of that's pertinent to the composer, including his life, family, contemporaries, the musical genres in which he worked, individual works, critical reception, recordings, influences, influence, and relevant musical terminology. This should be on every Bach-enthusiast's shelf (Oxford University Press). Other recent additions to the Bach bibliography include two biographies: Malcolm Boyd's *Bach* in the Master Musicians series (Oxford) and Christoph Wolff's exhaustively detailed *Johann Sebastian Bach: The Learned Musician* (Norton). The excellent article by Christoph Wolff and Walter Emery from The New Grove Dictionary of Music and Musicians (1980) was reissued in a handy paperback volume, but this is now more than twenty years old (Norton paperback). The recent second edition (2001) of The New Grove includes a revised version of that article. A still older biography, published in 1966—Karl Geiringer's *Johann Sebastian Bach: The Culmination of an Era*—remains generally useful but is that much further removed from the research and scholarship of the past few decades. Many of the most important historical documentation has long been available in English translation in *The Bach Reader*, edited by Arthur T. Mendel and Hans T. David (Norton paperback). Beyond this, interested readers are referred to the bibliographies in the aforementioned recent biographies by Malcolm Boyd and Christoph Wolff, and in the new edition of The New Grove.

Ton Koopman has recorded Bach's four orchestral suites with the Amsterdam Baroque Orchestra (Erato, unlisted in the United States). There are also recordings by (cited alphabetically) Frans Brüggen with the Orchestra of the Age of Enlightenment (Philips), Nikolaus Harnoncourt with the Concentus Musicus of Vienna (Teldec/Das Alte Werk), Christopher Hogwood with the Academy of Ancient Music (London), Neville Marriner with the Academy of St. Martin in the Fields (twice, for London and for Philips), Trevor Pinnock with the English Concert (DG Archiv), and Helmuth Rilling as part of his Edition Bachakademie (Hänssler Classic).

Andreas Scholl has recorded the Cantata No. 170 with Philippe Herreweghe and the Collegium Vocale on a disc entitled "Cantates pour Alto" (Harmonia Mundi, with cantatas 35 and 54). A famous 1966 release features mezzo-soprano Janet Baker with Neville Marriner and the Academy of St. Martin in the Fields (paired in its London

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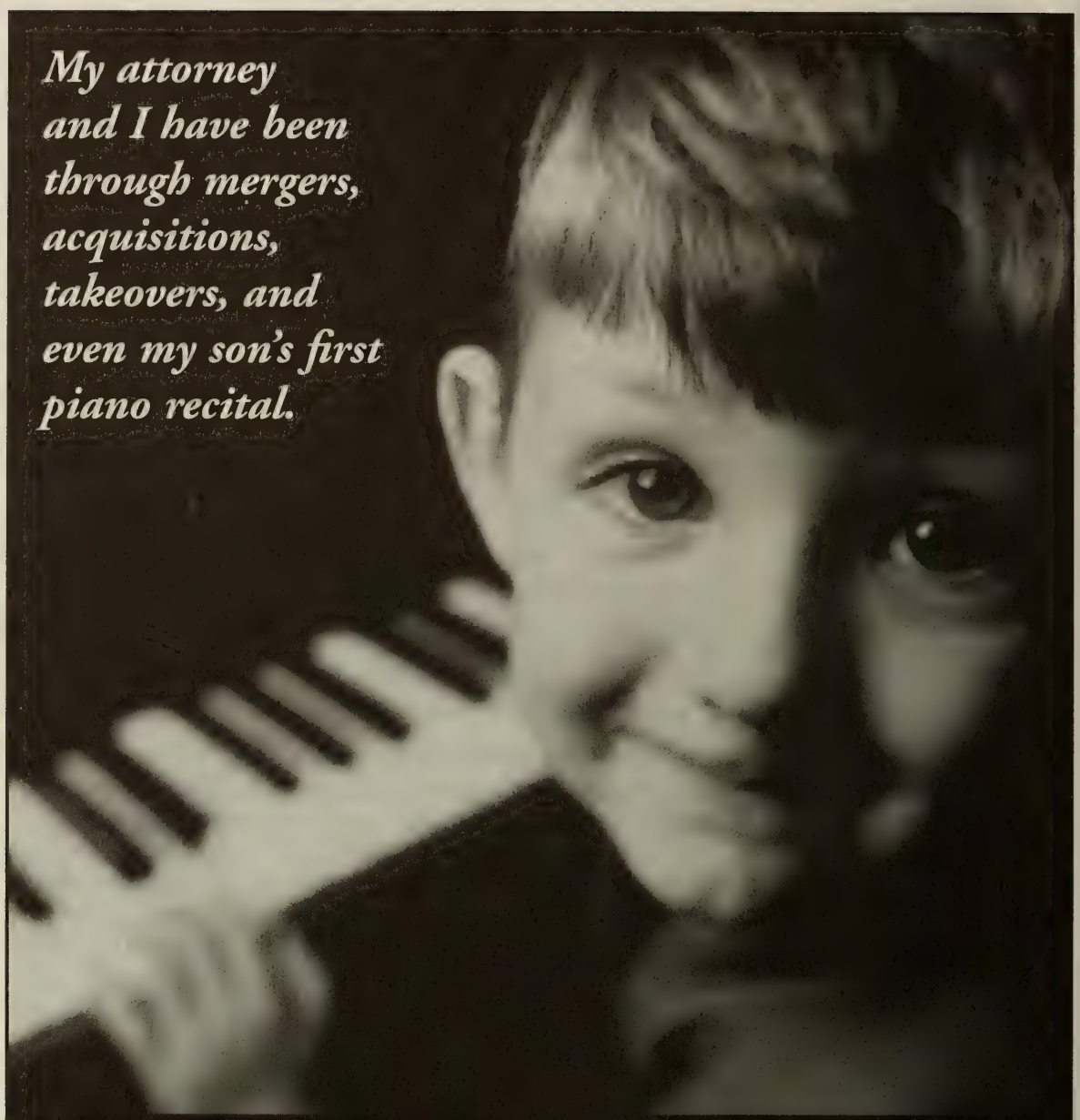

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Jubilee compact disc reissue with Cantata No. 82, *Ich habe genug*, with baritone John Shirley-Quirk). Other recordings feature countertenor Jochen Kowalski with Kenneth Sillito and the Academy of St. Martin in the Fields (Capriccio) and mezzo-soprano Jadwiga Rappé with Andrzej Mysinski and the Concerto Avenna (Accord). Cantata 170 is also in Volume 51 of Helmuth Rilling's Edition Bachakademie with the Stuttgart Bach Collegium (Hänssler Classic, including cantatas 169, 170, and 171) and in Volume 9 of "Das Kantatenwerk" with Gustav Leonhardt, soloist Paul Esswood, and the Leonhardt Consort (Teldec/Das Alte Werk, six discs, including cantatas 163-182).

The main resource for information on Haydn and his music is the massive, five-volume study *Haydn: Chronology and Works* by H.C. Robbins Landon. The Symphony No. 99 is discussed in Volume III, "Haydn in England: 1791-1795" (Indiana University Press). The Haydn entry in the recently revised New Grove Dictionary of Music and Musicians (2001) includes a new article by James Webster and a work-list by Georg Feder. The entry from the 1980 edition of Grove—article by Jens Peter Larsen, work-list by Feder—was conveniently reprinted as *The New Grove Haydn* (Norton paperback). Another convenient introduction is provided by Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback). Karl Geiringer's *Haydn: A Creative Life in Music* has been reprinted by University of California Press. (Geiringer also wrote important biographies of J.S. Bach and Johannes Brahms.) Michael Steinberg's program note on the Symphony No. 99 is in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on this symphony is in his *Essays in Musical Analysis* (Oxford paperback). If you can track down a used copy, László Somfai's copiously illustrated *Joseph Haydn: His Life in Contemporary Pictures* provides a fascinating view of the composer's life, work, and times (Taplinger).

Noteworthy recordings of the Symphony No. 99 include Colin Davis's with the Concertgebouw Orchestra of Amsterdam (Philips), Eugen Jochum's with the London Philharmonic Orchestra (Deutsche Grammophon, currently unlisted), and Iván Fischer's in his complete Haydn symphony series with the Austro-Hungarian Haydn Orchestra (formerly Nimbus, now Brilliant Classics: a budget-priced 33-disc set of the complete Haydn symphonies). It has also been recorded by Nikolaus Harnoncourt with the Concertgebouw Orchestra (Ultima) and by Christopher Hogwood in his complete Haydn symphony traversal with the period-instrument Academy of Ancient Music (L'Oiseau-Lyre).

—Marc Mandel

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Ton Koopman

Making his Boston Symphony Orchestra debut with these concerts, Ton Koopman was born in Zwolle, in the Netherlands, in 1944. After a classical education he studied organ, harpsichord, and musicology in Amsterdam. After his solo examinations he was awarded the Prix d'Excellence for both organ and harpsichord. Even before completing his studies he laid the foundations for a career as a conductor of 17th- and 18th-century music. His choice to use authentic instruments, combined with a performing style based on sound scholarship, was a central theme from the start, though the quality of the performance was always paramount. Mr. Koopman's extensive and impressive activities as a soloist, accompanist, and conductor have been recorded extensively on LP and CD for labels including Erato, Teldec, Sony, Philips, and Deutsche Grammophon. Currently Ton Koopman is engaged in a project to record all the cantatas of Johann Sebastian Bach. He recorded the complete organ works between 1995 and 1999 for the special Teldec Bach 2000 Edition, which was released in the year 2000. The cantatas will be completed in 2004. For the Bach cantatas. Mr. Koopman was awarded the Deutsche Schallplattenpreis "Echo Klassik 1997," the Prix Hector Berlioz, and nominations for Grammy and *Gramophone* awards. In March 2000 Ton Koopman received an honorary degree from Utrecht University for his scholarly work on the Bach cantatas and passions. For some years he has been engaged in editing the complete Handel organ concertos for Breitkopf & Härtel; about two-thirds of the concertos have been published to date. In addition to conducting his own Amsterdam Baroque Orchestra & Choir, Ton Koopman also performs as guest conductor with many modern orchestras. In 2002-03 he conducts, among others, the Scottish

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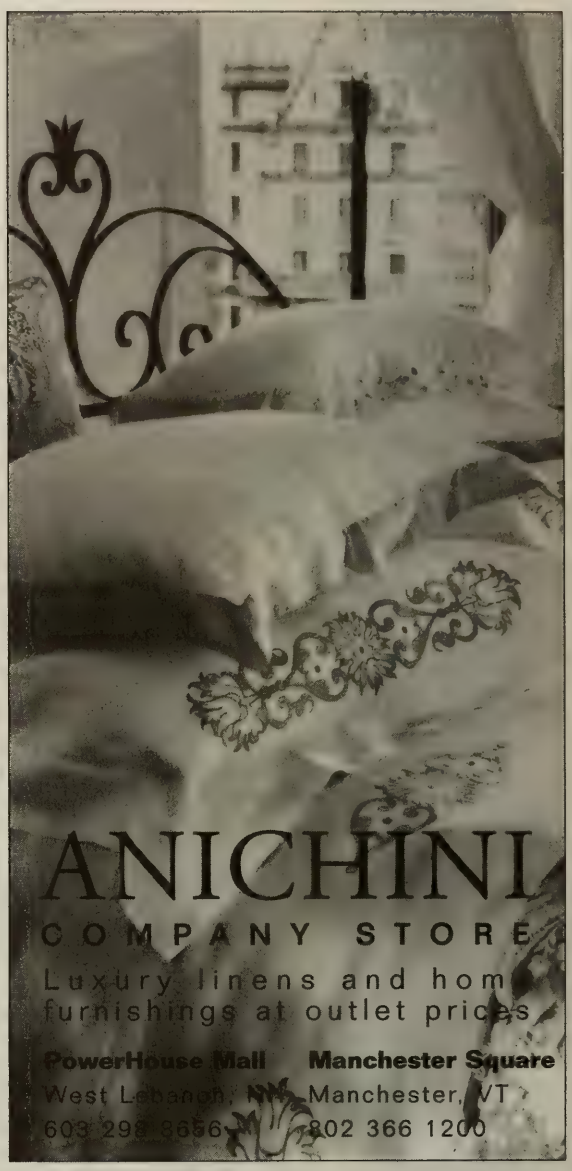

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Andreas Scholl

Making his Boston Symphony debut this week, the German countertenor Andreas Scholl is acclaimed for his performances in concert, recital, and opera as well as for his recordings. Mr. Scholl is an exclusive Decca artist; his recordings include Vivaldi motets with the Australian Brandenburg Orchestra; "Heroes," a collection of arias by Handel, Mozart, Hasse, and Gluck; the title role of Handel's *Solomon* with the Gabrieli Consort under Paul McCreesh, Pergolesi's *Stabat Mater* with Les Talens Lyriques and Barbara Bonney under Christoph Rousset, Bach's *Christmas Oratorio*, Monteverdi's *Orfeo* and *Vespers of 1610*, Robert Dowland's *A Musicall Banquet*, and *Gramophone* Award-winning recordings of Vivaldi's *Stabat Mater* and Antonio Caldara's *Maddalena ai piedi di Cristo* under René Jacobs. Mr. Scholl joined the Orpheus Chamber Orchestra for "Wayfaring Stranger," a survey of American, English, and Irish folk songs inspired by the folk song recordings of legendary countertenor Alfred Deller and the vocal style and instrumental arrangements of jazz legend/bassist Charlie Haden. This project pays tribute to the great folk song tradition while providing a contemporary new context for their appreciation. In concert Mr. Scholl works regularly with the world's leading conductors. His appearances have included Bach cantatas with John Nelson and the Cleveland Orchestra, Bach cantatas with Philippe Herreweghe and the Collegium Vocale Gent (including a Tanglewood performance in August 2000), Vivaldi motets with Europa Galante at Lincoln Center, Bach's B minor Mass, *Christmas Oratorio*, and *St. Matthew* Passion with Herreweghe and the Collegium Vocale, Handel arias with the St. Paul Chamber Orchestra under Christopher Hogwood and with the Akademie für Alte Musik Berlin, and Bach's *St John* Passion with the Royal Concertgebouw Orchestra under Ton Koopman. At the BBC Proms he has sung highlights from Handel's *Giulio Cesare* and Bach's *Magnificat* with the Orchestra of the Age of Enlightenment under René Jacobs, the title role in Handel's *Solomon* with the Gabrieli Consort under Paul McCreesh, Handel's *Saul* at the Monnaie in Brussels, and Pergolesi's *Stabat Mater* with the Freiburg Baroque Orchestra. A committed recitalist, Andreas Scholl has appeared at the Wigmore Hall, Carnegie Hall, Cologne Philharmonie, Concertgebouw, Tonhalle Zurich, and Orange County Performing Arts Center, and at the Sydney, Brighton, Lufthansa, Schwetzinger, and Schleswig-Holstein festivals. Following his acclaimed operatic debut as Bertarido in Handel's *Rodelinda* at Glyndebourne Festival Opera, he reprised that portrayal for the Châtelet in Paris. He has performed the title role of Handel's *Giulio Cesare* for the Royal Danish Opera in Copenhagen. During 2002-03, in addition to his BSO debut, he makes his Chicago recital debut under the auspices of the University of Chicago. In Europe he performs Handel's *Saul* with the Gabrieli Consort & Players, tours with Accademia Bizantina in a program of rare and unpublished works by such composers as Alessandro Scarlatti, Caldara, and Gasparini, and appears at the Salzburg Pfingsten Festival with the Akademie für Alte Musik Berlin. He also travels to Australia for a Vivaldi and Handel program with the Australian Brandenberg Orchestra.

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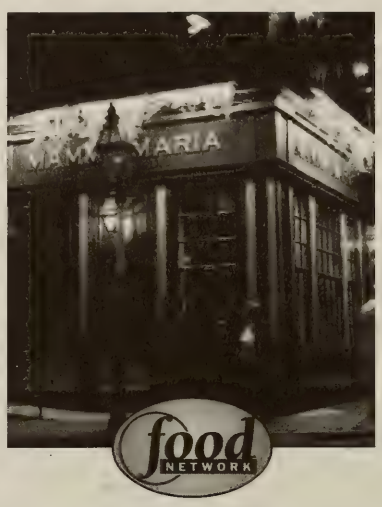

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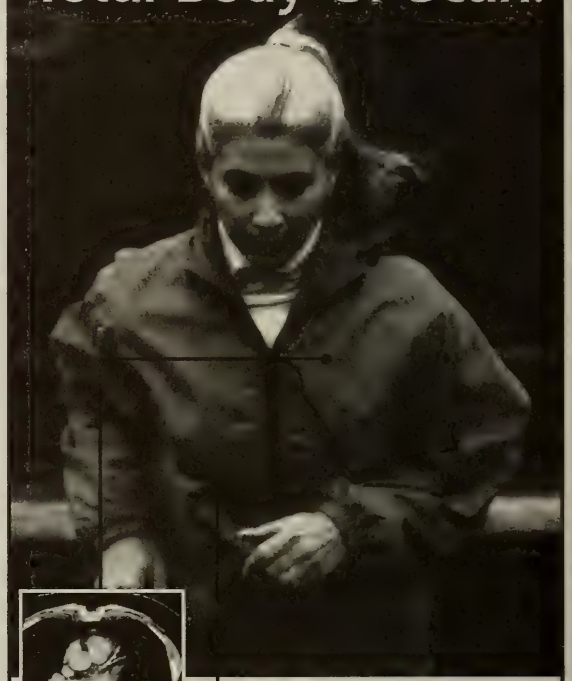

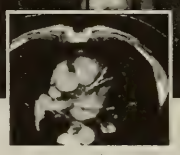
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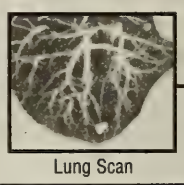
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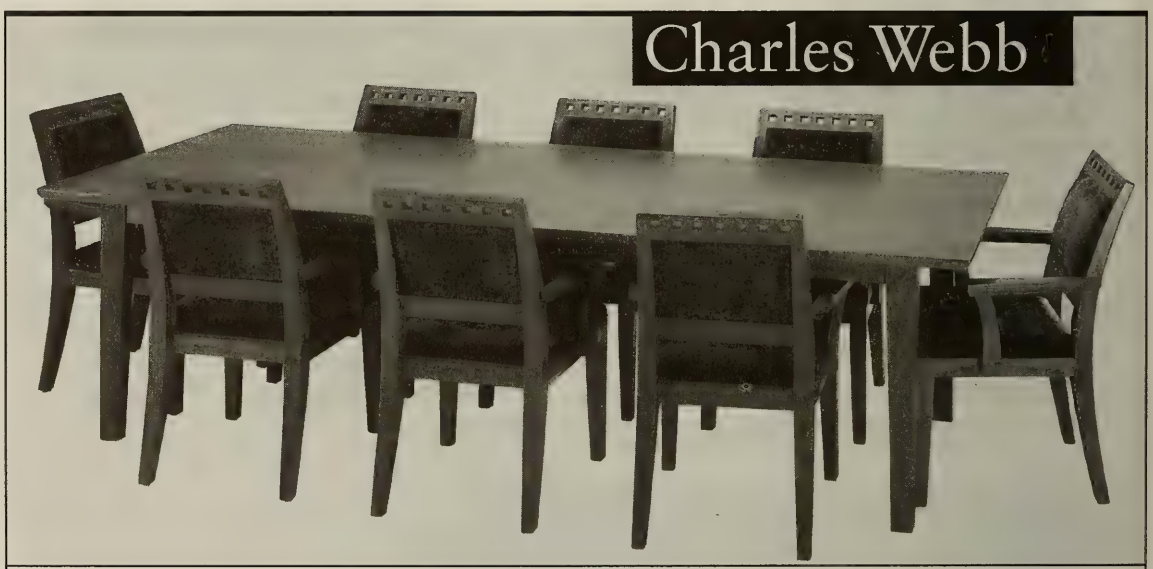

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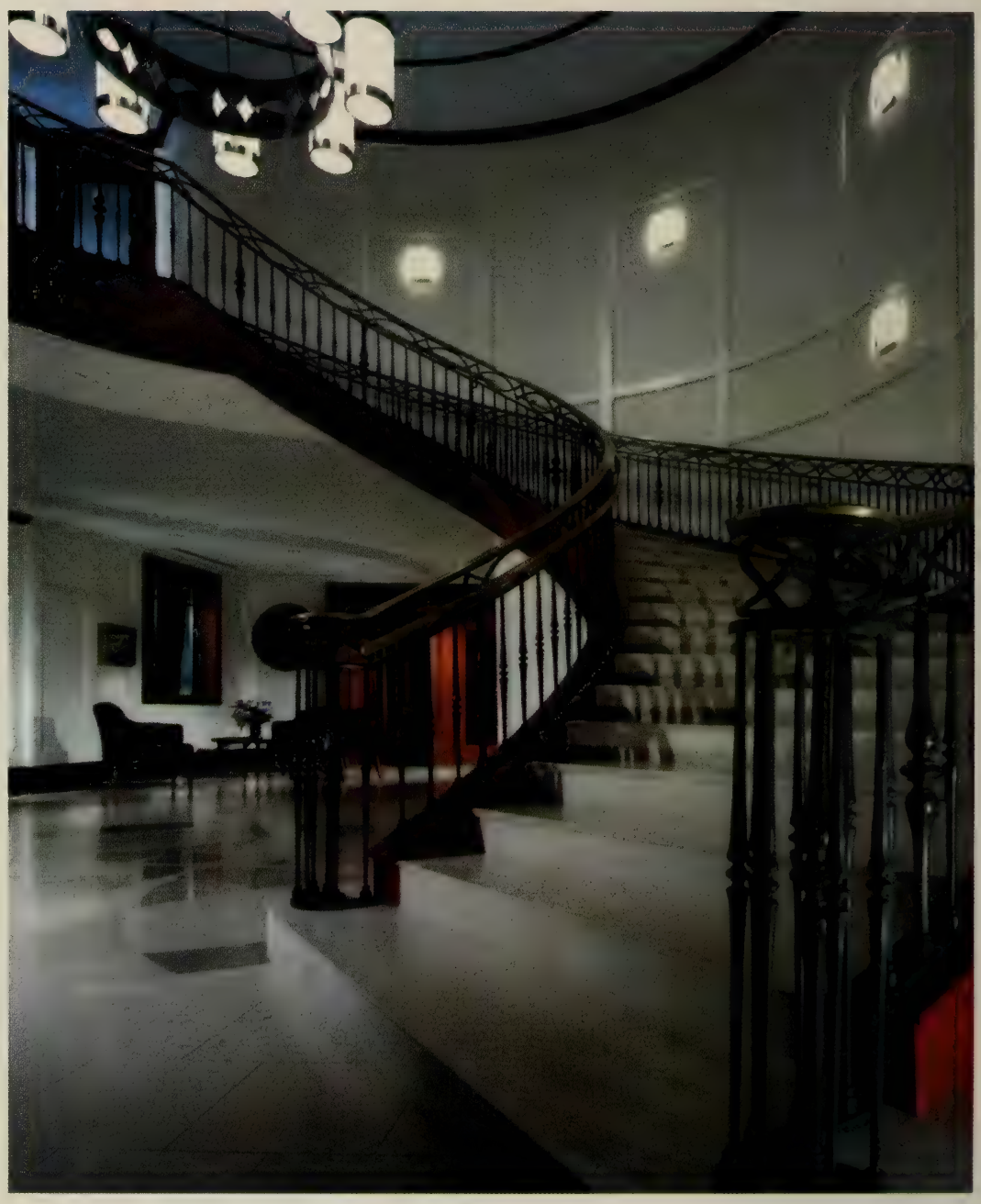

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Education and Community Programs

The Boston Symphony Orchestra has developed a broad spectrum of highly regarded education programs that serve more than 60,000 students each year. These programs bring music and the arts to 3rd through 12th graders in Metropolitan Boston public schools and throughout the state. Each year, the BSO's education programs include:

- 17 Youth and Family Concerts by the full BSO. This program includes free admission to disadvantaged students in the Boston Public Schools.
- A "Potpourri" series of concerts and rehearsals designed to give serious high school musicians behind-the-scenes insight into performance and a performing arts institution.
- A "Godparent" program, through which BSO players "adopt" and teach at numerous Boston schools on a regular basis.
- Days in the Arts (DARTS), a summer residential arts program at Tanglewood, the BSO's summer home. DARTS gives 6th through 8th graders the opportunity to immerse themselves in the arts by participating in the rich cultural resources of the beautiful Berkshires.
- Professional development workshops offered through the BSO's Education Resource Center, which is located in the Boston Arts Academy. These state-certified workshops serve teachers statewide.

State and federal education reform legislation has created a role for arts institutions to help strengthen public education. As school systems rebuild their arts education programs, they look to outside organizations for assistance. The BSO recognizes its responsibility and accepts this challenge to serve as a partner in shaping the lives of our young people. In Cambridge, Chelsea, Chinatown, Lawrence, Lynn, Peabody, Roxbury, Wachusett, and Worcester, as well as several Berkshire County communities, the BSO has forged partnerships with school officials and community organizations to help reinforce and improve arts education.

The BSO gratefully acknowledges the following donors for their new gifts or pledges of $2500 or more to BSO Education and Community Programs, or to the endowment supporting such programs, made between September 1, 2001, and August 31, 2002.

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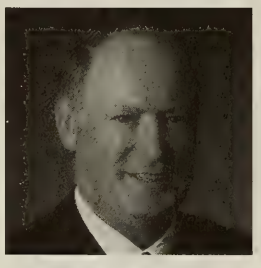
AT&T is proud to continue its long tradition of support for the Boston Symphony Orchestra through sponsorship of Opening Night at Symphony. From landmark compositions to new works, the Boston Symphony Orchestra continues to present magnificent music to audiences both at Symphony Hall and around the world.



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EMC Corporation is pleased to continue our longstanding partnership with the Boston Symphony Orchestra as a season sponsor and the new host of the BSO website. We are committed to helping preserve the past and present musical heritage of the BSO so that it will be available to all and to future generations, and will continue to instill in us a love of music.

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NEXT PROGRAM. . .

Thursday, January 23, at 10:30 a.m.
(Open Rehearsal)
Thursday, January 23, at 8
Friday, January 24, at 1:30
Saturday, January 25, at 8
Tuesday, January 28, at 8

Pre-Concert Talks by Jessie Ann Owens, Brandeis University

SIR NEVILLE MARRINER conducting

TIPPETT — Concerto for Double String Orchestra

Allegro con brio
Adagio cantabile
Allegro molto

ELGAR — Cello Concerto in E minor, Opus 85

Adagio – Moderato –
Lento – Allegro molto
Adagio
Allegro – Moderato – Allegro, ma non troppo

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INTERMISSION

VAUGHAN WILLIAMS — *A London Symphony*

Lento – Allegro risoluto
Lento
Scherzo (Nocturne). Allegro vivace
Andante con moto – Maestoso alla marcia (quasi lento) – Allegro – Epilogue

Leading an all-English program, the eminent British conductor Sir Neville Marriner makes his first Symphony Hall appearances with the BSO since 1976, having made a much anticipated return to the Tanglewood podium this past summer. He is joined by American cellist Lynn Harrell for Elgar's poignant and meditative Cello Concerto, which reflects a post-World War I change of British world view from one of extrovertedly nationalistic hope and glory to one of deeply felt introspection. Opening the program is the Concerto for Double String Orchestra by Sir Michael Tippett (1905-1998). One of the composer's first important works—it was premiered in 1940—the Concerto draws on the richly contrapuntal tradition of string orchestra music in England from Handel to Britten. Premiered in 1914, Ralph Vaughan Williams's characteristically British *A London Symphony* was the composer's first purely instrumental symphony and helped establish Vaughan Williams (1872-1958) as the most important English symphonist of his time.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday, January 23, at 9:30 a.m.
(Open Rehearsal)
Thursday 'D'—January 23, 8-10:05
Friday 'B'—January 24, 1:30-3:35
Saturday 'B'—January 25, 8-10:05
Tuesday 'C'—January 28, 8-10:05

SIR NEVILLE MARRINER conducting
LYNN HARRELL, cello

TIPPETT	Concerto for Double String Orchestra
ELGAR	Cello Concerto
VAUGHAN WILLIAMS	*A London Symphony*

Thursday 'B'—January 30, 8-9:55
Friday Evening—January 31, 8-9:55
Saturday 'B'—February 1, 8-9:55
Tuesday 'B'—February 4, 8-9:55

NEEME JÄRVI conducting
BARBARA HENDRICKS, soprano

CHADWICK	Symphony No. 3
STRAUSS	Four Last Songs
STRAUSS	Suite from *Der Rosenkavalier*

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Jordan Hall, New England Conservatory

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BARBER	*Summer Music* for wood-wind quintet
MOZART	Quintet in E-flat for piano and winds, K.452
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Thursday, February 6, at 9:30 a.m.
(Open Rehearsal)
Thursday 'A'—February 6, 8-9:55
Friday 'A'—February 7, 1:30-3:35
Saturday 'B'—February 8, 8-9:55

LEONARD SLATKIN conducting
HILARY HAHN, violin

BERLIOZ	Overture to *Benvenuto Cellini*
MEYER	Violin Concerto
WALTON	Symphony No. 1

Wednesday, February 12, at 7:30 p.m.
(Open Rehearsal)
Friday 'B'—February 14, 1:30-3:30
Saturday 'A'—February 15, 8-10
Tuesday 'B'—February 18, 8-10

ALAN GILBERT conducting
MIDORI, violin

KIRCHNER	*Music for Orchestra II*
SIBELIUS	Violin Concerto
SCHUMANN	Symphony No. 3, *Rhenish*

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Director of Event Services, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345 or (800) 933-4255.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 up to thirty minutes before the concert. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers discounted parking to any BSO patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Programs Office at (617) 638-9270.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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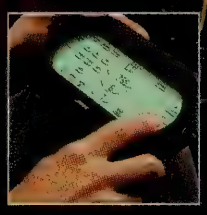

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Rich Warren, *Chicago Tribune*, 6/1/90.

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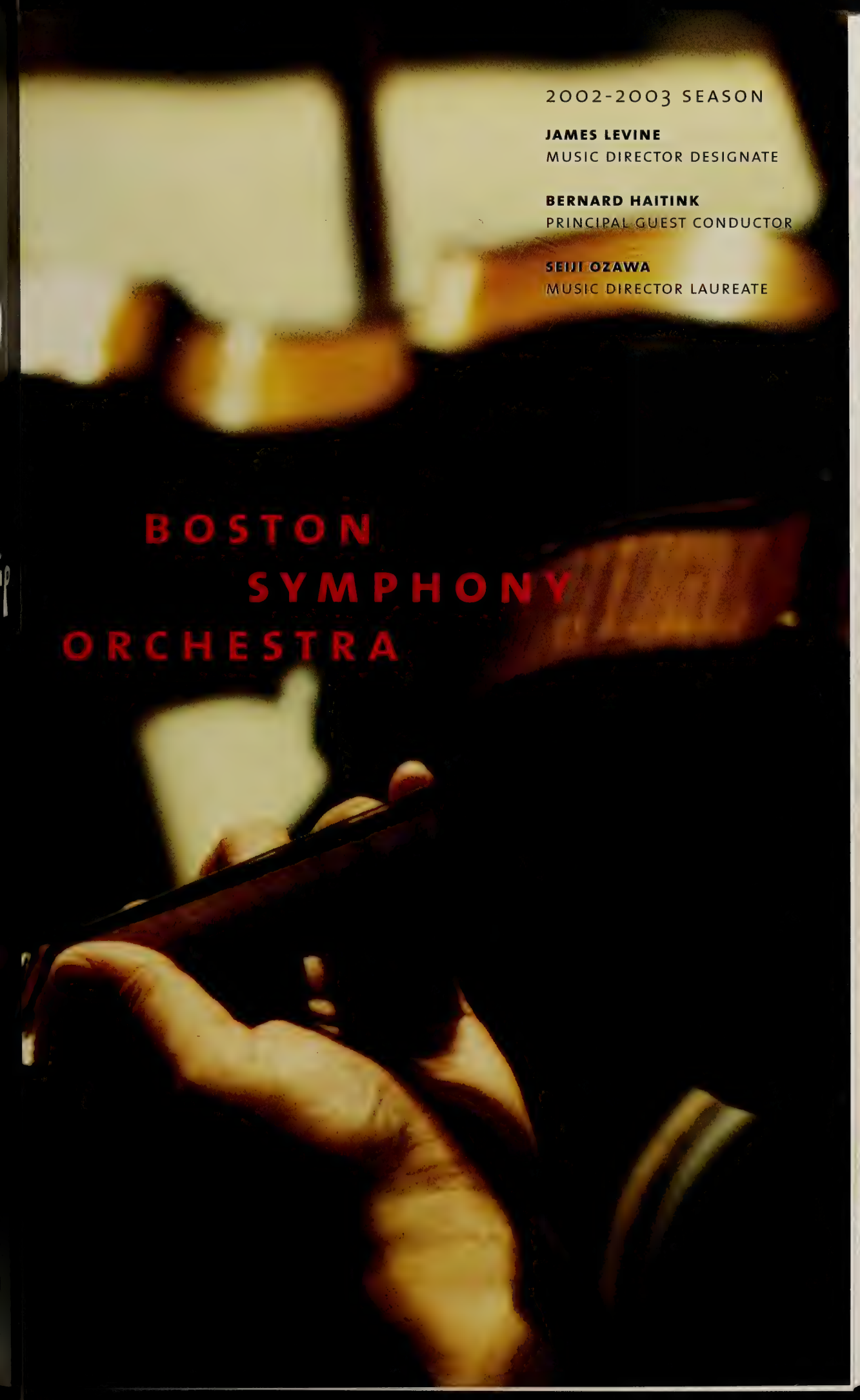

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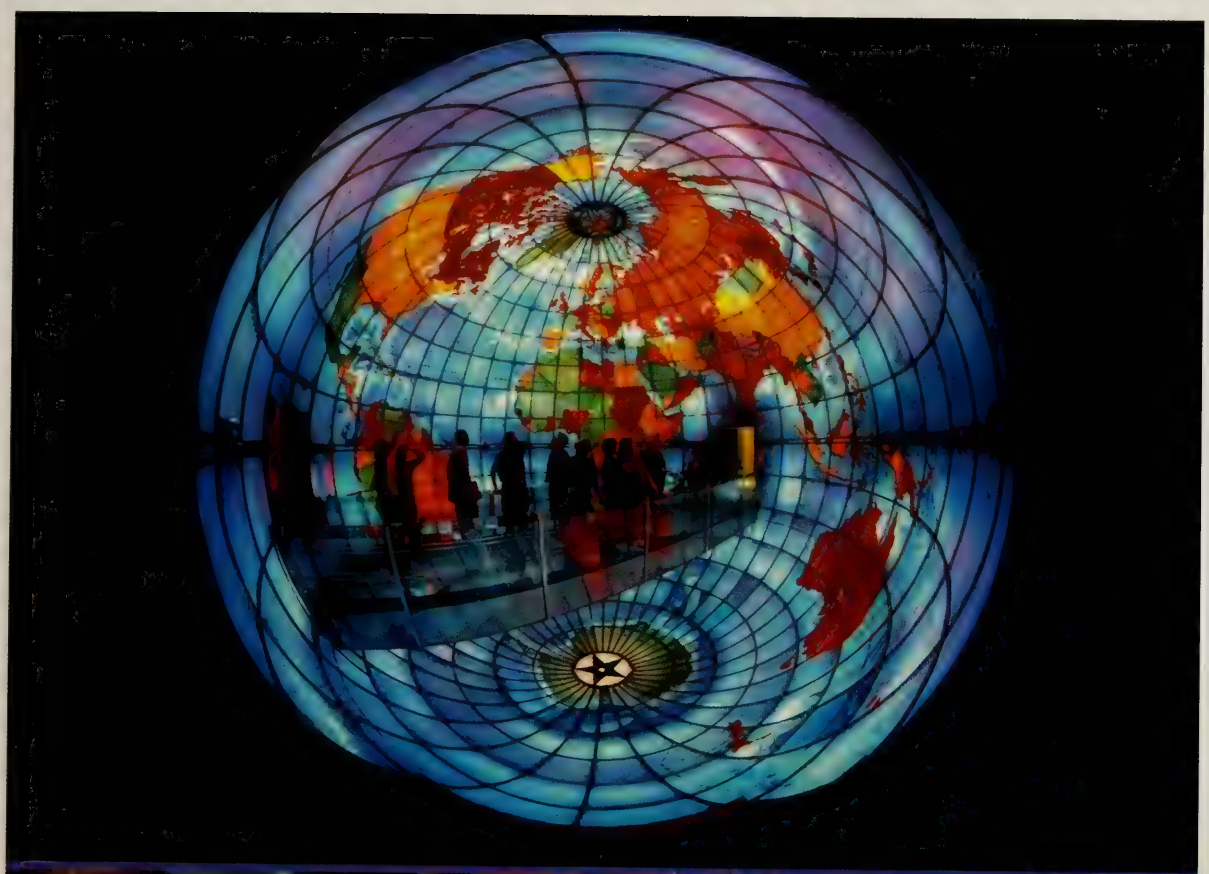

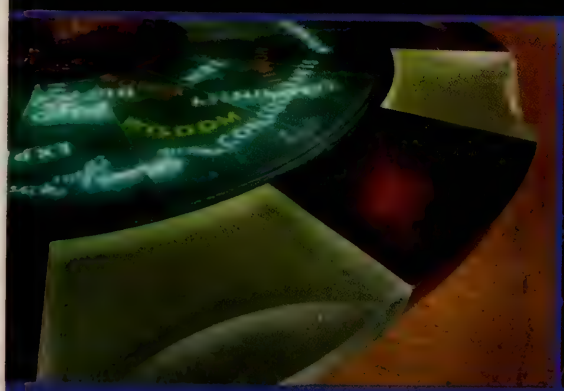

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This week's Pre-Concert Talks are given by Jessie Ann Owens of Brandeis University.

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BSO

NPR to Broadcast BSO Concert Led by James Levine

James Levine's Boston Symphony concert of Sessions, Harbison, and Brahms earlier this month was recorded for broadcast as part of National Public Radio's "SymphonyCast" series. The program will be broadcast nationally on NPR stations on Sunday, February 2, at 3 p.m., and locally on WGBH 89.7 FM at 2 p.m. on Sunday, March 9. Two forthcoming BSO programs will also be taped for NPR's "SymphonyCast" series: Bernard Haitink's March program featuring the world premiere of the BSO-commissioned *Requiem* by John Harbison, and Kurt Masur's April all-Russian program featuring music of Prokofiev, Tchaikovsky, and the world premiere of another BSO commission, Sofia Gubaidulina's *The Light of the End.*

Meet Lynn Harrell at the Symphony Shop This Friday Afternoon

Lynn Harrell, who is soloist with the BSO this week in Elgar's Cello Concerto, will be at the Symphony Shop during intermission of the Friday-afternoon concert to autograph copies of his compact disc releases. The acclaimed American cellist has been an audience favorite here for years, having made his BSO debut in November 1978. With the Boston Symphony Orchestra he has performed music of Tchaikovsky, Shostakovich, Dvořák, Elgar, and Walton.

Boston Symphony Chamber Players Sunday, February 2, at 3 p.m. at Jordan Hall

The Boston Symphony Chamber Players continue their 2002-03 series of four Sunday-afternoon concerts at Jordan Hall at the New England Conservatory on Sunday, February 2, at 3 p.m. Pianist Paul Badura-Skoda joins the Chamber Players for a program including Samuel Barber's *Summer Music* for woodwind quintet, Mozart's Quintet in E-flat for piano and winds, K.452, and Schubert's Quintet in A for piano and strings, D.667, *Trout*. Single tickets for this concert are priced at $30, $22, and $17. Tickets may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or online at www.bso.org. On the day of the concert, tickets are available only at the Jordan Hall box office, 30 Gainsborough Street. On March 30, soprano Lucy Shelton joins the Chamber Players for a program including music of Jon Deak and Brahms. Pianist Emanuel Ax is the featured guest artist on April 27, in a program of Mozart, John Harbison, and Dvořák.

Public Support for the Boston Symphony Orchestra

The BSO is extremely grateful to be the recipient this season of an operating grant from the Massachusetts Cultural Council, a grant made despite a dramatic 62% cut in the agency's 2003 budget. This grant is being used to help underwrite the cost of winter season concerts. The mission of the Council is to promote excellence, access, education, and diversity in the arts, humanities, and interpretive sciences in order to improve the quality of life for all Massachusetts residents and contribute to the economic vitality of our communities. A state agency, the Massachusetts Cultural Council receives an annual appropriation from the Commonwealth, as well as support from the National Endowment for the Arts.

In addition to grants from the Massachusetts Cultural Council, the BSO receives project support from local and federal agencies, including the National Endowment for the Arts. This season, grants from the NEA are helping to support a composer residency program and the 2003 Festival of Contemporary Music at Tanglewood.

Government support for organizations like the BSO is vital because it helps attract support from private donors and stimulates economic activity. According to Americans for the Arts, the annual financial return on government investment in the arts, which is minimal, is more than eight times the investment. In New England, the non-profit and for-profit arts combined support 245,000 jobs—3.5% of the region's workforce—and each year generate $6.6 billion in revenue

from cultural tourism alone, a financial impact that eclipses such major regional industries as healthcare technology, computer equipment, and software.

Our representatives in Washington and on Beacon Hill need to hear from constituents how important the arts are in their lives and to the financial health of our region. For more information on how to communicate with state and federal elected officials, please contact Jo Frances Kaplan, Director of Institutional Giving, by phone at (617) 638-9264 or via email at jfkaplan@bso.org.

Pre-Concert Talks

Pre-Concert Talks available free of charge to BSO ticket holders precede all BSO concerts and Open Rehearsals, starting at 7 p.m. prior to evening concerts, 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of morning and evening Open Rehearsals. Given by a variety of distinguished speakers from Boston's musical community, these informative half-hour talks include taped examples from the music being performed. This week, Jessie Ann Owens of Brandeis University discusses Tippett, Elgar, and Vaughan Williams (January 23-28). In the weeks ahead, BSO Director of Program Publications Marc Mandel discusses Chadwick and Strauss (January 30-February 4), Hugh Macdonald of Washington University in St. Louis discusses Berlioz, Edgar Meyer, and Walton (February 6-8), and John Daverio of Boston University discusses Kirchner, Sibelius, and Schumann (February 12-18).

New to the BSO

Trumpet player Benjamin Wright is new to the orchestra this season.

The BSO's Benjamin Wright represents his family's fifth generation of trumpet players; in the 1800s his great-great grandfather was bandleader and first cornet in Buffalo Bill Cody's Circus Band. Mr. Wright started music as a three-year-old Suzuki violinist, switching to trumpet at age ten. In high school he attended the Interlochen Center for the Arts and the Interlochen Arts Academy, during which time he was a finalist in the *Seventeen* Magazine/General Motors Concerto Competition. Mr. Wright earned a bachelor's degree at the Cleveland Institute of Music with Michael Sachs. While in Cleveland he won the International Trumpet Guild and National Trumpet Competitions, as well as the school's Concerto Competition, and was awarded the Bernard Adelstein Prize for Trumpet Performance upon graduating. He then continued his studies in New York City with Mark Gould. Mr. Wright has performed with the National Symphony Orchestra, the New York Philharmonic, and the Tanglewood Music Center Orchestra. During his two summers as a Tanglewood Music Center Fellow he was awarded the C.D. Jackson Prize and Wynton Marsalis Fellowship, and performed in the 50th-anniversary production of Benjamin Britten's *Peter Grimes*. A former member of the Kennedy Center Opera House Orchestra and of the Chicago Symphony, he joined the BSO trumpet section in July 2002. Now a faculty member at the New England Conservatory of Music and Longy School of Music, Ben is married to Miriam Bolkosky, a cellist from Michigan.

Disability Services Telephone Line

The Boston Symphony Orchestra now has a dedicated telephone line for disabled patrons who would like to purchase tickets to BSO, Pops, or Tanglewood concerts, or who need information about disability services at Symphony Hall or Tanglewood. This new line is (617) 638-9431 (TTD/TTY 617-638-9289). Members of the BSO's Disability Services staff are available to answer the line during business hours and will answer any messages left at other times.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Beverly, Cape Cod, Concord, Marblehead/Swampscott, Wellesley, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New

Hampshire; western New Hampshire; and Rhode Island. Taking advantage of your area's bus service not only helps to keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call the Volunteer Office at (617) 638-9390.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Just dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Ticket Resale

Please remember that subscribers unable to attend a particular BSO concert in their series may call (617) 638-9426 up to thirty minutes before the concert to make their tickets available for resale. This not only helps bring needed revenue to the orchestra, it also makes your seat available to someone who might otherwise be unable to attend the concert. You will receive a mailed receipt acknowledging your tax-deductible contribution within three weeks of your call.

Symphony Hall Tours

During the 2002-03 season, trained guides from the Boston Symphony Association of Volunteers will lead free walk-up tours of Symphony Hall on the first Saturday of each month at 1:30 p.m. (through April 5, but excluding December 7 and January 4) and every Wednesday at 4:30 p.m. (excluding December 11, 18, 25, and January 1). The one-hour tours begin and end in the Massachusetts Avenue lobby. Reservations are not required for these walk-up tours. Volunteer guides also lead tours for private groups, by reservation only. If the tour is arranged by a commercial organization, a fee (minimum $25) is charged. For more information, or to make a reservation for a private group tour, please call the BSAV Office at (617) 638-9390.

On Display in Symphony Hall

An exhibit celebrating the members of the Boston Symphony Orchestra, and tracing how the membership of the orchestra has changed since the BSO's founding in 1881, has been mounted in Symphony Hall. Topics covered include how the orchestra grew from an ensemble of freelance players, often engaged for just one or two seasons, to a "permanent" ensemble; the impact of World War I and the labor movement on the BSO's membership, and the gradual acceptance of women into the ranks of the BSO. The exhibit incorporates materials donated to the BSO Archives by past and present orchestra members over the past eleven years, including photographs, autographs, and other memorabilia. Retired BSO trumpet player Roger Voisin made a recent gift to the BSO Archives of memorabilia collected during his years as a BSO member (1935-1973). He is shown here with his father René Voisin, a member of the BSO's trumpet section from 1927 to 1952.

In addition, please note that the Symphony Hall Centennial Exhibit created in 2000 can still be seen throughout the corridors of Symphony Hall and in the Cohen Wing display cases, with many new items to be found in most of the exhibit cases.

Casts of Character: The Symphony Statues

by Caroline Taylor

This essay is taken from "Symphony Hall: The First 100 Years," a large-format book including photographs, commentary, and essays tracing the hundred-year history of Symphony Hall. Published by the Boston Symphony Orchestra, "Symphony Hall: The First 100 Years" is available in the Symphony Shop.

Stare out into the vastness of an empty Symphony Hall. Who stares back? A satyr—a dancing one—as well as Sophocles, Euripides, Demosthenes, and Apollo.

These "casts of character" are among the sixteen mythological deities and legendary figures of antiquity who continually survey Symphony Hall. Striking elegantly languid poses from their second-balcony niches, they surely have the best "seats" in the house. These statues—all plaster casts of Old World originals—have been ensconced in their niches since the early 1900s, when a generous group of Symphony Friends selected and donated them to the hall.

Apollo Belvedere (Rome)

The idea for the statues originated with the hall's architects, McKim, Mead & White, and its acoustical adviser, Wallace Clement Sabine. Sabine saw the statuary as the solution to two problems confronting them at the time: the beautiful casts could embellish large wall surfaces in the hall while providing places where acoustical adjustments could be made. If the hall's acoustics needed to be altered, fabric or felt could be placed behind the statues without disturbing the decor. As it turned out, Symphony Hall was so masterfully designed that it was never necessary to change the acoustics in a significant way.

Florence Wolsky, although semi-retired, is a member of the Museum of Fine Arts Ancient Arts Department and one of the original Symphony Hall tour guides. Mrs. Wolsky has thoroughly researched the statues and their history. After more than thirty years of familiarity, her passion and affection for them remain undimmed.

The use of reproductions, explains Mrs. Wolsky, was extremely popular in the nineteenth century. At the Paris Exposition of 1867, a resolution was passed that everyone in the world had the right to be exposed to quality reproductions of the great statues of Greece and Rome.

Mrs. Wolsky explains: "There were very strong feelings of cultural uplift at the time, much the same feeling that was behind Major Higginson's impulse to found the Boston Symphony after he had traveled to Europe, had heard the great symphonies there, and seen the great art. People in Boston had a strong desire to bring great art to this country, since they believed it brought out the noblest instincts in man, and therefore created a better democracy.

"Since most Greek sculpture was rendered in bronze, not marble, most statuary was melted down. The Romans, however, adored Greek sculpture and made numerous copies, in marble, of Greek statues, which have survived."

Roman marbles, like their Greek predecessors, were rarely available for purchase. As a result, American specialists like Pietro Caproni and his brother—whose studios were at the corner of Washington and Newcomb streets in Roxbury—traveled to Europe, copying the originals with precision, grace, and plaster.

According to Mrs. Wolsky, the actual selection of the Caproni plaster casts was entrusted to Mrs. John W. Elliot and a committee of about two hundred Friends of Symphony. The group pored over the Caproni brothers' catalogues, eventually choosing the sixteen statues now in the hall.

These statues were an appropriate addition to the neoclassical design of Symphony Hall, since the ancient Romans often decorated their odeons or theaters with such objects of art. The Caproni casts were not in place for the hall's opening concert, but were added one at a time as they emerged from the Caproni studios.

Apollo Citharoedus (Rome)

These statues, in Mrs. Wolsky's opinion, may well have been chosen with an eye toward beauty, as well as for their relevance to music, art, literature, and oratory. Two of the statues depict Apollo, the god of music and poetry. The first—set second from the right as you face the stage—is known as Apollo Citharoedus (pictured at right). Copied from the original in the Palazzo dei Conservatori in Rome and based on a Greek statue from about 430 B.C., it shows Apollo in the long robes of a musician. He is accompanying his songs and poetry on a cithara, an instrument similar to a lyre he is credited with inventing. On his head is a laurel wreath—the symbol of triumph in Greece and Rome—which was given to victors in the games and contests sacred to Apollo.

The second statue of Apollo—to the right, as you face the back of the hall—is the Apollo Belvedere (pictured on page 8), credited for generations as the highest ideal of male beauty. The original, in the Vatican Museum, is thought to be a Roman copy of a fourth-century B.C. work by Leochares, the court sculptor to Alexander the Great. Here, Apollo is shown as a divine hero, wearing a chlamys, or short cloak, and holding a bow in his left hand. A spray of the sacred laurel plant may once have rested in his other hand. A creature of earth and the underworld, the snake, is coiled around the tree stump, symbolizing Apollo's role as a god of prophecy.

Diana of Versailles (Paris)

To the left of this statue stands Diana of Versailles (pictured here), currently in the Louvre and also a copy of a fourth-century B.C. work by Leochares. Diana—known to the Greeks as Artemis, goddess of the chase and the forests—is shown here in the woods, flanked by a small stag. Wearing her hunting costume, a short tunic, she once readied a bow in her left hand. Like her brother Apollo, Diana was a musician who often led her choir of muses and graces at Delphi on returning from the hunt.

Three statues represent satyrs, or fauns—mythological creatures human in form, with the ears and tail of a goat. Satyrs were followers of Dionysus, the god of drama and music. The first satyr—first to the right, as you face the stage—has the infant Bacchus, or Dionysus, riding on his shoulders, grasping a bunch of grapes. The

satyr holds a pair of cymbals. On the stump beside him is a panther skin, sacred to Dionysus, as well as Pan-pipes, grapes, and vine leaves.

The second satyr—fourth on the right, facing the stage—is known as The Dancing Faun. The original is currently in the Villa Borghese in Rome. This satyr, older and bearded, plays the cymbals while dancing, as he would in a procession honoring Dionysus. Another panther skin is draped on the stump behind him, his body twisted in the vigorous "contrapposto" typical of late Hellenistic art.

The third satyr—first on the left, as you face the stage—originated with Praxiteles, one of the three greatest sculptors of the fourth century B.C. As Mrs. Wolsky points out, Praxiteles was a virtuoso in stone sculpture and gave marble a translucent, soft surface that conveys the impression of human skin. A marvelous example of the characteristic grace of a Praxitelean statue, this one shows a languid, dreamy satyr leaning against a tree stump. It is often called The Marble Faun, from the book by Nathaniel Hawthorne it reportedly inspired.

Seated Anacreon (Copenhagen)

Also represented in Symphony Hall are Demosthenes (fifth from the right as you face the stage); two statues of the Greek poet Anacreon (sixth from the right and sixth from the left, the former—the "Seated Anacreon"—shown here); Euripides (seventh from the right); Hermes (third from the left); Athena (fourth from the left); Sophocles (fifth from the left); and the Greek orator Aeschines (seventh from the left).

One statue that has an indirect connection to the arts, at best, is that of the Amazon (second from the left), thought to be a copy of a work by Polycleitus from the fifth century B.C. The Amazon was probably chosen since it is one of the most famous statues of antiquity. Amazons were followers of the musician Diana. Mrs. Wolsky suspects that there may have been a desire to represent another woman in the statuary, in addition to Diana, Athena, and the so-called Woman from Herculaneum (third from the right), one of the statues buried by the eruption of Mount Vesuvius in 79 A.D. and listed in an old Caproni catalogue as Mnemosyne, Mother of the Muses.

As beautiful as they are, the statues of Symphony Hall have not always been hailed as

List of Casts in Symphony Hall

As you face the stage, the casts on the right, beginning with the one nearest the stage, are:

Faun with Infant Bacchus (Naples)
Apollo Citharoedus (Rome)
Girl of Herculaneum (Dresden)
Dancing Faun (Rome)
Demosthenes (Rome)
Seated Anacreon (Copenhagen)
Euripedes (Rome)
Diana of Versailles (Paris)

The casts on the left, beginning from nearest the stage, are:

Resting Satyr of Praxiteles (Rome)
Amazon (Berlin)
Hermes Logios (Paris)
Lemnian Athena (Dresden; head in Bologna)
Sophocles (Rome)
Standing Anacreon (Copenhagen)
Aeschines (Naples)
Apollo Belvedere (Rome)

noble additions to the architecture. Since their installation, letters and comments have been registered from concertgoers concerned with the statues' state of dishabille. As recently as 1947, one gentleman wrote to the former board president Henry B. Cabot:

> I dare say no two cocktail bars in Boston are as seductive a medium and raise so much havoc with virgins as does Symphony Hall by means of its suggestive display of male privates.... Symphony Hall is one of the remaining symbols of Boston culture. Let us keep it serene. I do not know how art would be affected if the privates on the statues should be covered. All these figures have some sort of scarf about the shoulders, might it not be brought down lower?

Responded Mr. Cabot:

> I am afraid that were we to take your advice, somebody might quote to us a stanza from the old rhyme by Anthony Comstock which, as I remember, is:

So keep your temper, Anthony.
Don't mind the people's roars.
We'll drape the tables' dainty legs
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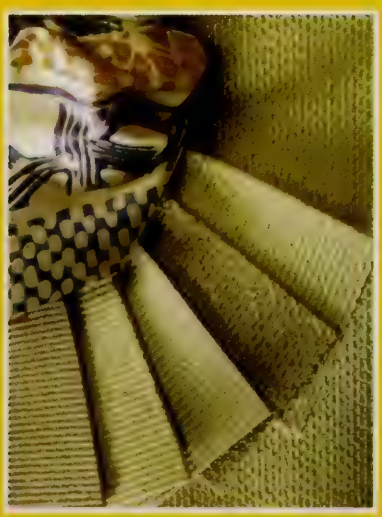

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Sir Michael Tippett
Concerto for Double String Orchestra

Michael Kemp Tippett—knighted by Queen Elizabeth in 1966—was born in London on January 2, 1905, and died there on January 8, 1998. Tippett began composing the Concerto for Double String Orchestra soon after completing his First Piano Sonata in the summer of 1938, finishing the Concerto on June 6, 1939. The composer himself led the South London Orchestra in the first performance, at Morley College, on April 21, 1940. The first American performance was given by the Baltimore Symphony Orchestra, Reginald Stewart conducting, on November 15, 1950. Seiji Ozawa led the BSO's only previous performances of the Concerto for Double String Orchestra in October 1989. Sir Colin Davis, the BSO's principal guest conductor from 1972 to 1984, introduced many of Tippett's works to Boston Symphony audiences between 1970 and 1984, including the Symphonies 2, 3, and 4, the oratorio "A Child of Our Time," the Triple Concerto for violin, viola, and cello, the Fantasia Concertante on a Theme of Corelli, and, in its April 1984 world premiere, the oratorio "The Mask of Time," a BSO centennial commission. In October 1995 Seiji Ozawa and the Boston Symphony Orchestra gave the American (in Boston) and New York (at Carnegie Hall) premieres of Tippett's orchestral work "The Rose Lake," which was commissioned jointly by the London, Boston, and Toronto symphony orchestras to celebrate the composer's 90th birthday. Completed in May 1993, that proved to be Tippett's final work. The Concerto for Double String Orchestra calls for the full body of orchestral strings to be divided into two equal ensembles.

It was during his school days that Michael Tippett decided to become a composer. The First World War was on, and his school—Stamford Grammar School in Lincolnshire—had patriotically dispensed with the study of music as "inessential," but young Michael managed to find a piano teacher, through whom he discovered the Beethoven sonatas, and later to attend an orchestral concert in which Malcolm Sargent conducted Ravel's *Mother Goose* suite. The headmaster at Stamford considered him a disruptive influence, and when his parents agreed to remove him from the school, he began to study composition on his own.

The budding composer bought a copy of *Musical Composition* by the Irish composer Charles Villiers Stanford, who, as professor of composition at the Royal College of Music in London and professor of music at Cambridge, was the most influential figure in the training of young composers. Early in Stanford's book, Tippett encountered a piece of advice that struck a resonant chord with him at once, suggesting that it was necessary "to study counterpoint first, and through counterpoint to master harmony."

This decision stuck with him through his formal studies at the Royal College of Music, where he decided to study with a conservative pedant, C.H. Kitson, rather than with Vaughan Williams, in order to avoid becoming a mere imitator of the latter. He studied music of all kinds in score and at concerts. Tippett's self-determination was the despair of teachers who hoped for a more docile pupil, and he failed his final examination on the first try, but finally received his bachelor of music degree in 1928.

For the next decade he composed avidly, living a spartan life and doing only enough remunerative work, mostly as conductor, to keep himself alive so he could concentrate on creation. After presenting a first concert of his own music in 1930, he returned to the RCM to study 16th-century counterpoint and Bach-style fugue with a great teacher, R.O. Morris. These studies, and his occasional activity as director of a madrigal ensem-

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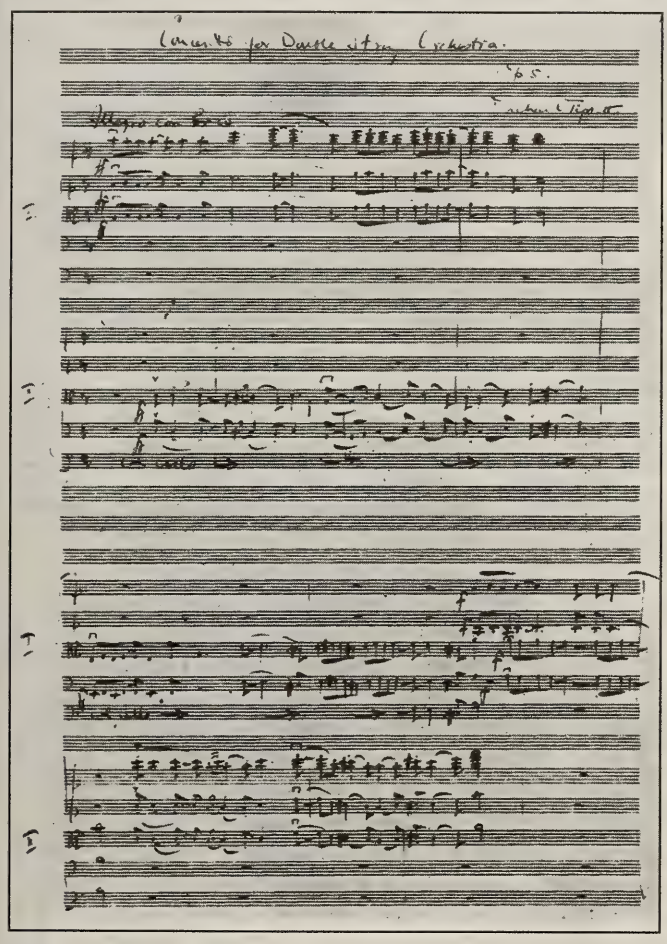
ble (undertaken so that he could explore the madrigal repertory), played a large part in the character of his early music, including the Concerto for Double String Orchestra.

During the 1930s, the economic and political situation in England (and worldwide) grew progressively darker. Tippett became very much aware of the problems of unemployment and poverty, and these contributed to his active political radicalism. He was a confirmed Trotskyite, though his connection with the official Communist Party was very short-lived when his own branch would not convert to Trotskyism. He was active in a number of programs to aid those who had been thrown out of work. One of these activities was the creation of an orchestra called the South London Symphony, made up of professional musicians thrown out of work in cinema houses by the arrival of the talkies. The orchestra rehearsed and performed at Morley College in South London, an educational institution primarily for the working classes.



First page of the manuscript of the Concerto for Double String Orchestra (1938)

Despite his intense politicization and the bleak outlook for Europe in the last part of the decade, Tippett's first major works were strongly affirmative in spirit, though, as abstract compositional compositions, they were devoid of any specific political program. These included his String Quartet No. 1, Piano Sonata No. 1, and the Concerto for Double String Orchestra. All of these works demonstrated a new level of technical proficiency and expressive ability that Tippett was soon to employ in the first piece that made him internationally famous, the oratorio *A Child of Our Time* (composed 1939-41).

The Concerto for Double String Orchestra is Tippett's first mature work for an ensemble of more than chamber music size. English music had seen a rich tradition of string orchestra pieces, going all the way back to Handel's *concerto grossi* and including their 20th-century echoes in Elgar's Introduction and Allegro, Vaughan Williams's Fantasia on a Theme of Thomas Tallis, and Benjamin Britten's recent Variations on a Theme of Frank Bridge. All of these works had made striking use of large and small subdivisions of the string ensemble. Tippett eschews groups of solo instruments against the full string band, thus avoiding mere contrast of color while preferring the athletic opposition of melodic lines (though he does relent to the degree of allowing a single solo violin and a single solo cello during the songful second movement).

The character of the concerto, especially in its fast outer movements, resembles a wrestling match in which strongly contrasted themes are pitted against and then complement one another. Tippett gives the meter at the outset as 8/8, and the basic feeling is of an *alla breve* (2/2) motion. The upper strings of the first orchestra, playing in octaves, are ranged against the lower strings of the second orchestra, also in octaves. Neither of these two themes heard in the opening bars follows the simple rhythmic pattern;

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each has its own complex syncopations against the beat and against the other line. The independence of these lines and the rhythmic variety of both come from Tippett's close familiarity with Renaissance music, though here pressed into a level of energetic activity that would not have been conceived four centuries ago. The opening gesture appears so frequently as to serve a kind of ritornello function, though the movement also betrays elements of sonata organization. A broader rhythmic organization within the 8/8, to 3+3+2, subdivides the eighth-notes in a manner especially common in the madrigal tradition; he uses this rhythmic treatment, with three large beats to the bar, as a way of dividing the sections, the pulse quickening and relaxing to shape the moment.

Tippett once remarked that his early music has no chords in it, by which he meant that the sense of line is so strong that one is hardly aware of the underlying harmonies. The opening of this Concerto—indeed, almost the entire work—is a perfect example.

The slow movement is based on a Scottish folk tune, "Ca' the yowes." Tippett had used the melody in his Piano Sonata No. 1; here he uses its phrase structure rather than its melody. Drawing upon motivic gestures from the first movement, he creates a lyrical utterance for the solo violin that covers two full octaves—far more than any folk song ever would—while still retaining the character of folk song. Here, too, Tippett's familiarity with the madrigal tradition reveals itself in some characteristic harmonic clashes.

The finale combines elements of folk song and neoclassic fugue in a competitive spirit similar to that of the first movement, though with more evident folklike characteristics, especially in the coda, where Tippett's "Scottish" tune—derived from motives of the slow movement—sings out in full voice against the racing counterpoint, as if to draw together "folk" art and "cultivated" art in a single embrace.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998. In 1991 his BSO program notes received an ASCAP/Deems Taylor Award. He now writes program notes for orchestras and other ensembles throughout the country, and for such concert venues as Carnegie Hall.

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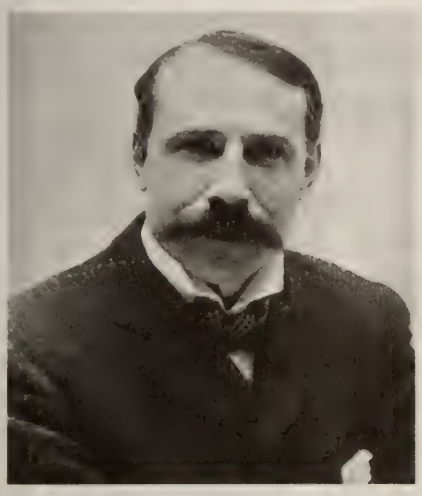
Edward Elgar
Cello Concerto in E minor, Opus 85



Sir Edward Elgar was born in the village of Broadheath, just outside of Worcester, England, on June 2, 1857, and died in Worcester on February 23, 1934. He wrote the "moderato" theme of the first movement on March 23, 1918 (after returning home from hospital after a tonsillectomy), began concentrated work on the piece that July, and completed it on August 3, 1919. The composer conducted the first performance, with the London Symphony Orchestra and soloist Felix Salmond, in Queen's Hall, London, on October 26, 1919. The St. Louis Symphony gave what may have been the first American performance on January 19, 1934, Vladimir Golschmann conducting, with soloist Max Steindel. The score is dedicated to Elgar's friends Sidney and Frances Colvin. Maurice Eisenberg was soloist for the first Boston Symphony performance, Charles Munch conducting, on April 4, 1955, subsequent BSO performances featuring Jacqueline du Pré (with Daniel Barenboim conducting), Zara Nelsova (with William Steinberg), Ralph Kirshbaum (with Myung-Whun Chung), Yo-Yo Ma (with Jeffrey Tate, André Previn, and John Williams), Lynn Harrell (Jeffrey Tate), and Mischa Maisky (Yan Pascal Tortelier). The most recent subscription performances (Ma's with Previn) were in February 1990. The most recent Tanglewood performance (Maisky's with Tortelier) was on August 23, 1998. In addition to the solo instrument, the score calls for two flutes, piccolo (ad lib.), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba (ad lib.), timpani, and strings. (With Elgar's authorization, the violist Lionel Tertis made a transcription of the Cello Concerto for viola and orchestra.)

Only for twenty of his seventy-six years did Elgar enjoy the simultaneous benefits of fame and creative abundance. For the first forty-two years he was unknown in the wider world, and for the last fourteen his muse was in retirement, if not quite still. The work that closed this twenty-year period of high creativity was the Cello Concerto, completed in the summer of 1919. A year later, with the death of his beloved wife Alice, Elgar withdrew more and more from public life; he wrote no more masterpieces.

His slow progress toward national recognition was no doubt due to the fact that he grew up far from London and did not study with someone who could have helped him on his way. He was largely self-taught, and did not at all match people's notion of a typical composer, expected in those days to be an aesthete in the manner of Oscar Wilde. A friend who had played under his direction described him as "a very distinguished-looking English country gentleman, tall, with a large and somewhat aggressive moustache, a prominent but shapely nose and rather deep-set but piercing eyes. It was his eyes perhaps that gave the clue to his real personality: they sparkled with humour, or became grave or gay, bright or misty as each mood in the music revealed itself. He looked upstanding, and had an almost military bearing. He was practical to a degree, he wasted no time. The orchestra, it is almost needless to say, adored him."

Until the success of the *Enigma* Variations in London in 1899, he was regarded as a provincial composer, which indeed he was, composing mostly for the regional festivals that flourished in late Victorian England. Then the great works appeared in steady succession—*The Dream of Gerontius*, *Sea Pictures*, the *Pomp and Circumstance* marches, *In the South*, the *Introduction and Allegro* for strings, the First Symphony, the Violin Concerto, the Second Symphony, *Falstaff*, and a group of three chamber works composed towards the end of the war: the Violin Sonata, the String Quartet, and the Piano Quintet. These three works were composed at Brinkwells, the house in Sussex where

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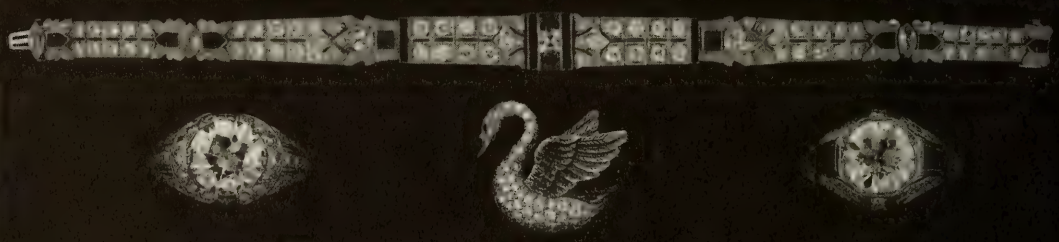

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the Elgars moved in 1917. It was odd that Elgar should live anywhere but in his beloved West Country, but this house brought him respite from the constant anxieties of the war, and is readily associated with the leaner, more reflective style that the Cello Concerto perfectly illustrates. A letter written at this time describes his routine: "I rise about *seven* work till 8-15—then dress, breakfast—pipe (I SMOKE again all day!) work till 12-30 lunch (pipe)—rest an hour—work till tea (pipe)—then work till 7-30—change, dinner at 8. Bed at 10—every day practically goes thus... We go for lovely walks... the woods are full of flowers, wonderful..."

On September 26, 1918, with the war still on, Elgar's wife's diary recorded "wonderful new music, real wood sounds & other lament wh. shd. be in a war symphony." But this was to be a concerto, not a symphony, and as it neared completion the following summer, Elgar described it as "a real large work & I think *good* & alive." On the occasion of the first performance, which took place under the composer's direction on October 26, 1919, there was in the cello section of the London Symphony Orchestra a future conductor, John Barbirolli, then aged nineteen, who would later conduct a historic recording of the work with Jacqueline du Pré. On that first night Elgar had been given too little rehearsal time, and the main impression was of orchestral incompetence. Ernest Newman reported that the orchestra "made a lamentable public exhibition of itself." Later the work came to be recognized as one of the handful of supreme concertos for the instrument. In 1928 Elgar led a recording of the work with Beatrice Harrison as the soloist. The original soloist, Felix Salmond, moved to the United States in 1922; after a brief spell teaching at the Juilliard School he was head of the cello department at the Curtis Institute from 1925 to 1942. Among his pupils were Bernard Greenhouse and Leonard Rose.

Elgar recording in the HMV studio, c.1915

We may discern in the Cello Concerto a sentiment of resignation and even of despair generated from within by that strong vein of melancholy that had always been an inescapable element of Elgar's music, and from without by the desolating impact of the Great War. But the Cello Concerto is not a threnody, nor even, so far as we can tell, a deliberately planned swan song. It is reflective, playful, tearful, and energetic by turns, like all his best music, and we underestimate the work if we attach too much to its autumnal character: many of its pages might have been summoned into existence by the Wand of Youth.

Unlike the traditional concerto it has four movements, not three. Brahms's Second Piano Concerto had expanded the form to four movements and taken on mighty symphonic proportions, but Elgar here has four movements not for length and weight but for diversity and contrast. The movements are all concise, especially when compared to the expansive landscape of the Violin Concerto's three movements. As in his two symphonies, the two central movements, a scherzo and a slow movement, offer a complete contrast in momentum and temper. The declamatory opening of the work recurs truncated at the beginning of the scherzo and in full, this time marvelously valedictory in effect,

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at the end of the finale.

After a declamatory opening for the soloist, the first movement's gentle lilt is far removed from any pomp or circumstance. Over the meandering first theme Elgar wrote in his sketchbook: "very full, sweet and sonorous," and although the whole orchestra tries to give it breadth, it ends as it began, bleak and bare. The scherzo that follows is in 4/4 time with bustling sixteenths reminiscent of the *Introduction and Allegro* for strings of many years earlier. There is a brief expressive phrase offered here and there in contrast, but lightness prevails.

For the slow movement Elgar indulges unashamedly in the yearning phrases and sliding harmony that breathe nostalgia and tranquility. This is not a lament but a private world of sweetness so direct and complete that it requires no development or expansion. For all its heartrending beauty, the movement is short, and its half-close leads directly into the finale. Here, after another declamatory start, the movement settles into a sturdy rhythm which proceeds in a business-like and oddly impersonal fashion right through to the closing pages. Then, as if yielding to some fatal destiny, Elgar adds an epilogue in slow tempo as passionate as anything he had ever written, full of drooping phrases and desperate gestures, like a dying man reaching up for help. There is asperity too, in the harmony, and the music slides inevitably into a brief memory of the slow movement followed by the work's opening statement and a brief, energetic (and surely ironic) close.

—Hugh Macdonald

Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert lecturer for the St. Louis Symphony Orchestra. He taught at Oxford and Cambridge Universities before moving to the United States in 1987. The author of books on Berlioz and Scriabin, and general editor of the New Berlioz Edition, he has also written extensively on music from Mozart to Shostakovich and has had his opera translations sung in a number of leading opera houses.

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Ralph Vaughan Williams
A London Symphony (Symphony No. 2)

Ralph (pronounced "Rafe") Vaughan Williams was born on October 12, 1872, at Down Ampney, Gloucestershire, England, and died in London on August 26, 1958. He began planning his second symphonic work, which he always referred to simply as A London Symphony *without giving it a number, in 1911 and worked at it all through 1912 and 1913. The first performance took place in Queen's Hall, London, on March 27, 1914, under the direction of Sir Geoffrey Toye. The composer revised and cut the symphony for performances under Adrian Boult in 1918. When he published it in 1920, he dedicated the score to the memory of George Butterworth. The composer made further cuts in the 1930s. Sir Thomas Beecham led the Royal Philharmonic Orchestra in the premiere of the definitive version on February 22, 1934. The first American performance was given by the New York Symphony Society, Albert Coates conducting, on December 30, 1920. Pierre Monteux led the first Boston Symphony performances two months later, in February 1921, repeating the work that April and then again in April 1923, subsequent BSO performances being given by Richard Burgin, Serge Koussevitzky (in October/November 1940 and at Tanglewood on August 16, 1941—the orchestra's only performance there of the work), Dimitri Mitropoulos (December 1944), and Andrew Davis (the most recent subscription performances, in April 1985). The score calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, side drum, triangle, bass drum, cymbals, glockenspiel, harp ("doubled if possible"), and strings.*

The three earliest symphonies of Ralph Vaughan Williams bore programmatic titles. The first, *A Sea Symphony* (1903-1909), was in fact a choral work that had grown from the composer's intention to compose some settings of Walt Whitman as hearty "songs of the sea." The next two—*A London Symphony* (1912-13) and *Pastoral Symphony* (1921)—though their titles suggest programmatic elements, are nonetheless abstract symphonic works. At that point, Vaughan Williams turned, for his next three symphonies—after a lapse of ten years—to the purely abstract instrumental genre, identified only by key and number. Yet critics could not be prevented from attempting to read programmatic ideas into these works, no matter how vehemently the composer insisted that they were intended to make their statements purely as music.

Soon after the turn of the century, Vaughan Williams had begun to establish a name for himself as a composer of tuneful songs and a writer of articles in journals. Then two things happened to turn him into the "great, rugged, individual composer" (in the words of Michael Kennedy) who could create the nine symphonies and other large-scale works that he left: he was fired with an enthusiasm to collect English folk songs, and he accepted an invitation to edit the music for a new hymnal. Both of these experiences gave him firsthand experience with some of the best tunes ever written and (as he admitted later, with reference to the old Victorian hymnals he was bent on replacing) with some of the worst. The experience proved liberating, and by 1910, when he was almost forty, he produced his first completely original masterpiece, the Fantasia on a Theme of Thomas Tallis. By then he had already written *A Sea Symphony*, which was less a symphony than a grand symphonic cantata. But he had not yet written a large-scale work for orchestra alone.

The impetus came from a seemingly chance remark dropped by Vaughan Williams's

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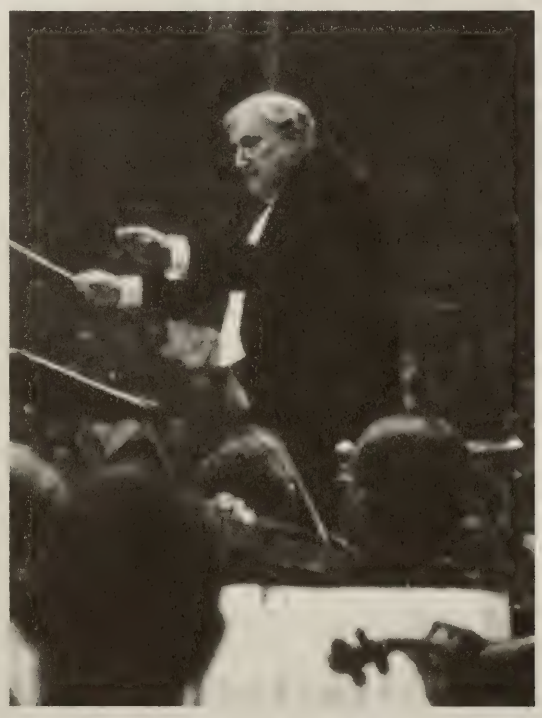
friend George Butterworth, a talented young composer who was killed on the Somme in 1916. At the end of an event spent with Vaughan Williams in 1911, Butterworth remarked abruptly, "You know, you ought to write a symphony." Vaughan Williams couldn't get the idea out of his head. And he found an approach to writing what became his most colorful symphony that responded to some of his most basic feelings about national music. As he put it in an article published in 1912:

> Is it not possible that the English composer has something to say to his own countrymen that no one of any other age and any other country can say? Have we not all about us forms of musical expression which we can purify and raise to the level of great art?

And he found those "forms of musical expression" in the sights and (especially) the sounds of the London that he loved: the Westminster Chimes, street-cries, folk songs, traffic noise, and the popular instruments of Cockney music-making. Yet in none of this is the symphony explicitly programmatic. The composer insisted that the title might be clearer if he called the work "A Symphony by a Londoner"; the listener would perhaps expect some local references without assuming that there was any attempt to tell a story, however much its picturesqueness may hint at one. Certainly Vaughan Williams drew inspiration from Elgar's musical depiction of London, *Cockaigne*, as well as from some of Debussy's works; and he knew Monet's paintings of London at night and H.G. Wells's novel *Tono-Bungay*, which describes the Thames as a symbol of England. With all this wealth of sources and ideas, Vaughan Williams created a symphony that reflected his early idealism, that revealed his ability to handle large-scale musical forms, and that showed his mastery of evocative orchestral color. In 1951, when he was revising the orchestration of the six symphonies he had composed to that date, he wrote to Sir John Barbirolli that he must leave the *London* alone, since it was "past mending, though indeed with all its faults I love it still—indeed it is my favourite of my family of six." (He was to compose three more symphonies in the decade between his seventy-fifth and eighty-fifth birthdays.)



Vaughan Williams conducting the London Symphony Orchestra in a 1946 Proms concert

The first movement is in a fairly straightforward sonata form with an evocative slow introduction beginning with a quiet motive based on a rising fourth that seems to suggest London in that quiet time just before dawn. The Westminster Chimes sound the half-hour (harp) and the movement explodes in an outburst of lamenting chromatic cries shouted by the full orchestra. What follows is rich in thematic ideas, most of which are further worked out in the development, which begins with the chromatic outcry of the exposition. Some of the themes might be identified as the impatient cry of a cabby, the whistling of a street urchin, or any number of other sights of the city; more to the point is their sheer overwhelming energy.

The second movement, a point of respite in the hectic urban activity, was described by Vaughan Williams as "Bloomsbury Square on a November afternoon." The principal theme is repeated and richly harmonized. A snatch of melody played by the viola in a slightly faster tempo leads to a brief quotation (clarinet and violas) of the lavender-sell-

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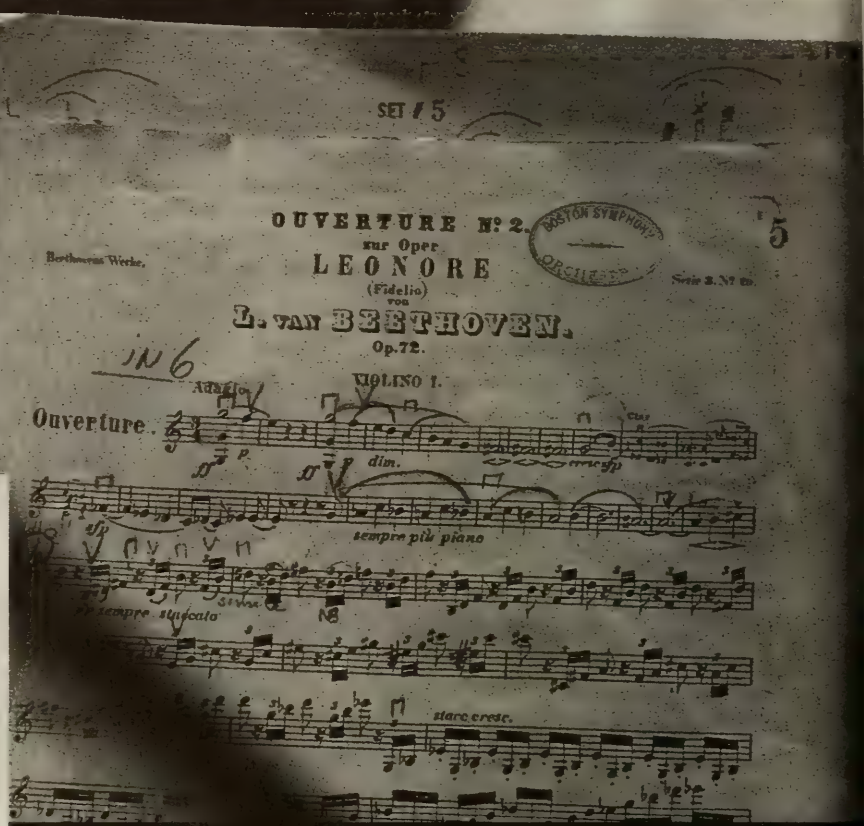

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er's cry. An impassioned climax leads to a rather mysterious, hushed conclusion.

The scherzo (subtitled "Nocturne") is again a lively and well-filled movement, with many themes and fragments of themes appearing and disappearing helter-skelter. Throughout there is a feeling of night and mystery, though with a few lively outbursts before the mood becomes more serious. Vaughan Williams offered this comment: "If the hearer will imagine himself standing on Westminster Embankment at night surrounded by the distant sounds of the Strand, with its great hotels on one side, and the 'New Cut' on the other, with its crowded streets and flashing lights, it may serve as a mood in which to listen to this movement."

The last movement begins with another expressive explosion that soon turns into a slow march. An Allegro provides contrast in the middle of the movement, but the return of the march grows to a crisis which, after rising to a climax, dies away just as the harp imitates the Westminster Chimes again, now sounding the three-quarter. This is the beginning of the Epilogue, which, although it recalls the opening of the symphony, does so in the way that experience recalls innocence. Michael Kennedy once asked the composer about the "meaning" of the Epilogue and was referred to the last chapter of H.G. Wells's 1909 novel *Tono-Bungay*, the chapter entitled "Night and the Open Sea," which contains the following passage:

> Light after light goes down. England and the Kingdom, Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down upon the horizon, pass—pass. The river passes, London passes, England passes.... Through the confusion something drives, something that is at once human achievement and the most inhuman of all existing things...something we draw by pain and effort out of the heart of life, that we disentangle and make clear....I see it always as austerity, as beauty. This thing we make clear is the heart of life. It is the one enduring thing.

—Steven Ledbetter

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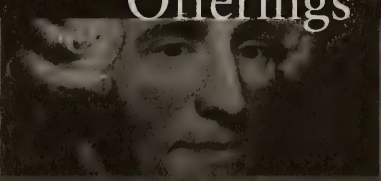

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Useful books (not always readily available in this country) about Sir Michael Tippett and his music include David Matthews's *Michael Tippett: An Introductory Study* (Faber paperback) and Meirion Bowen's *Michael Tippett* in the series "The Contemporary Composers" (Robson Books). Bowen, to whom Tippett dedicated the BSO centennial commission *The Mask of Time*, is a music critic who was closely associated with the composer in the last period of his life. There are two useful collections of Tippett's essays and BBC radio talks; these are *Moving Into Aquarius* (Paladin paperback) and *Music of the Angels–Essays and Sketchbooks of Michael Tippett* (Eulenberg paperback). The most detailed biographical account of Tippett's life and work is *Tippett: The Composer and his Music* (Eulenberg) by Ian Kemp, who provided the article in The New Grove Dictionary of Music and Musicians (1980), and also edited *Michael Tippett: A Symposium on his 60th Birthday* (Faber). The article in the revised edition of Grove (2001) is by David Clarke. Kemp's 1980 Grove article is included in *The New Grove Twentieth Century English Masters* along with those on Britten, Delius, Elgar, Holst, Vaughan Williams, and Walton (Norton paperback). Tippett's landmark oratorio *A Child of Our Time* is discussed in Eric Walter White's *Tippett and his Operas* (Barrie & Jenkins). His last orchestral composition, *The Rose Lake* (given its American premiere by Seiji Ozawa and the BSO in 1995) has been recorded by Sir Colin Davis and the London Symphony Orchestra for the British label Conifer, which is unfortunately not generally available in the United States. A mid-priced recording of *A Child of Our Time* that can be found here is André Previn's with the Royal Philharmonic Orchestra, the Brighton Festival Chorus, and soloists Sheila Armstrong, Felicity Palmer, Philip Langridge, and John Shirley-Quirk (IMP Classics). *The Mask of Time* was recorded by Andrew Davis with the BBC Symphony Orchestra and Chorus and soloists Faye Robinson, Sarah Walker, Robert Tear, and John Cheek (EMI Classics). Following the composer's death in 1998,

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Nimbus issued a mid-priced four-disc memorial box including many of his important orchestral scores, including the Concerto for Double String Orchestra, *Fantasia Concertante on a Theme of Corelli*, the "Ritual Dances" from his opera *The Midsummer Marriage* (conducted by the composer), the Triple Concerto, the Piano Concerto, and the *Suite for the Birthday of Prince Charles*, among other things. There are also recordings of the Concerto for Double String Orchestra with the composer conducting the Scottish Chamber Orchestra (Virgin Classics; not currently available), Andrew Davis conducting the BBC Symphony Orchestra (Teldec, with the *Fantasia Concertante on a Theme of Corelli* and the Ritual Dances from *The Midsummer Marriage*), and Richard Hickox and the City of London Sinfonia (Chandos, with several other Tippett works, including the 1950-51 song cycle *The Heart's Assurance* and, from 1946, *Little Music* for string orchestra). A wide variety of Tippett's other music—including many of the operas, vocal works, and other instrumental scores—is available as well; again, check your preferred record store.

Among the most important studies of Elgar and his music is Michael Kennedy's *Portrait of Elgar* (Oxford); Kennedy also wrote the compact BBC Music Guide on *Elgar Orchestral Music* (University of Washington paperback). There is also a big biography by Jerrold Northrop Moore, *Edward Elgar: A Creative Life* (Oxford). Moore has also edited *Edward Elgar: Letters of a Lifetime* (Oxford) and produced a discography of Elgar's work as a conductor, *Elgar on Record: The Composer and the Gramophone* (out of print). Diana McVeagh's Elgar article from The New Grove (1980) was included in *The New Grove Twentieth Century English Masters* along with those on Britten, Delius, Holst, Tippett, Vaughan Williams, and Walton (Norton paperback). Ian Parrott's *Elgar* is part of the "Master Musicians" series (Dent). Much older books include recollections by the violinist W.R. Reed in *Elgar As I Knew Him* (Oxford) and by two of the composer's friends: *Edward Elgar: Memories of a Variation* by Mrs. Richard Powell, the "Dorabella" of Elgar's *Enigma* Variations (Methuen), and *Edward Elgar: The Record of a Friendship* by Rosa Burley, headmistress of the school where he taught for a while (Barrie & Jenkins). Volumes of correspondence include Percy M. Young's *Letters of Edward Elgar and Other Writings* (Geoffrey Bles) and *Letters to Nimrod: Edward Elgar to August Jaeger*, 1897-1908 (Dennis Dobson), both published in England. Michael Steinberg's program note on Elgar's Cello Concerto is in his compilation volume *The Concerto–A Listener's Guide* (Oxford paperback).

Elgar's own, 1928 recording of his Cello Concerto with Beatrice Harrison and the New Symphony Orchestra has been reissued on compact disc (EMI "Great Recordings

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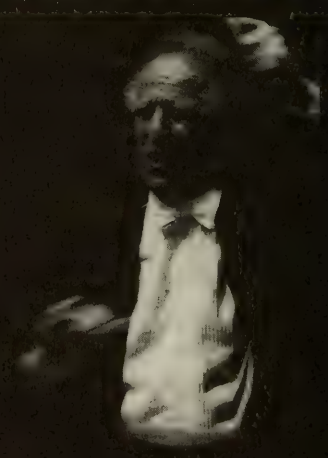

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of the Century," paired with the composer's 1932 recording of his Violin Concerto with Yehudi Menuhin). Elgar's earlier recording, from not long after the 1919 premiere, was with Felix Salmond, the original soloist, and the London Symphony Orchestra. Also of note is Pablo Casals's 1945 recording with Adrian Boult and the BBC Symphony Orchestra (EMI Références). More recent proponents (listed alphabetically by soloist) include Jacqueline du Pré, either "live" in 1970 with Daniel Barenboim and the Philadelphia Orchestra (Sony Classical) or in her famous 1965 studio recording with John Barbirolli and the London Symphony Orchestra (EMI), Pierre Fournier with Alfred Wallenstein and the Berlin Philharmonic (Deutsche Grammophon), Ralph Kirshbaum with Alexander Gibson and the Royal Scottish National Orchestra (Chandos), Steven Isserlis with Richard Hickox and the London Symphony Orchestra (Virgin Classics), Yo-Yo Ma with André Previn and the London Symphony Orchestra (Sony Classical), and Pieter Wispelwey with Jac van Steen and the Netherlands Radio Philharmonic (Channel Classics).

Though both are out of print, Michael Kennedy's *The Works of Ralph Vaughan Williams* (Oxford) and *R.V.W.: A Biography of Ralph Vaughan Williams* (also Oxford), by Ursula Vaughan Williams, the composer's widow, remain crucial sources. James Day's 1961 *Vaughan Williams* in the "Master Musicians" series has recently been republished (Oxford University paperback). Other recent additions to the literature include Jerrold Northrop Moore's *Vaughan Williams: A Life in Photographs* (Clarendon Press) and Paul Holmes's *Vaughan Williams: His Life and Times* (Omnibus Press paperback). Hugh Ottoway's article on Vaughan Williams from the 1980 New Grove Dictionary was reprinted in *The New Grove Twentieth Century English Masters* along with those on Britten, Delius, Elgar, Holst, Tippett, and Walton (Norton paperback). The article in the revised Grove (2001) is by Ottoway and Alain Frogley. *Ralph Vaughan Williams: A Pictorial Biography* by John Lunn and Ursula Vaughan Williams, published in 1971, is worth seeking (Oxford). The composer's own *National Music and Other Essays* provides a vivid self-portrait (Oxford). Recordings of *A London Symphony* include Adrian Boult's with the London Philharmonic (EMI), Bernard Haitink's also with the London Philharmonic (EMI), André Previn's first with the London Symphony Orchestra (RCA) and later with the Royal Philharmonic (Telarc), and Bryden Thomson's with the London Symphony Orchestra (Chandos). Of special interest is the recording by Richard Hickox and the London Symphony Orchestra of Vaughan Williams's hour-long original version, based on material reconstructed following the loss of the original manuscript and preserved in the British Museum (Chandos).

—Marc Mandel

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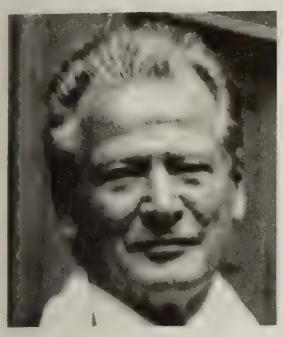

English conductor Sir Neville Marriner began his professional life as a violinist, playing first in a string quartet and trio, then in the London Symphony Orchestra, during which time he founded the Academy of St. Martin in the Fields, with a small group of friends, in 1959. At first he directed the ensemble from the concertmaster's seat, until the repertoire demanded larger forces. Then, on the encouragement of his mentor, Pierre Monteux, he relinquished his violin and took up the baton. In 1969 he left the London Symphony Orchestra and founded the Los Angeles Chamber Orchestra, at the same time extending the repertoire of the Academy and appearing as guest conductor of symphony orchestras around the world. In 1979 he accepted a seven-year position as music director and principal conductor of the Minnesota Orchestra and of the Sudwest Deutsche Rundfunk Orchester in Stuttgart. During this time he released about twenty records a year, eventually relinquishing the onerous duties of music directorships to concentrate on the Academy and guest conducting. Sir Neville Marriner, who was music director and conductor for the motion picture *Amadeus*, is the most prolific classical music recording artist in the world. He made his operatic debut conducting *The Marriage of Figaro* at the Aix-en-Provence Festival and his United States debut in Los Angeles with *La Cenerentola*. He led a televised production of *Il re pastore* at the Salzburg Mozarteum and

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recently completed a three-year commitment with the Opéra de Lyon. Sir Neville tours with the Academy in the Far East and South America, as well as making yearly visits to Germany, Spain, Switzerland, Italy, and Austria. He has been honored for his services to music twice in his own country, as well as in Germany, France, and Sweden. He holds many honorary degrees in America, the Far East, and in England. Sir Neville Marriner made his Boston Symphony debut at Tanglewood in July 1975 and his BSO subscription series debut in December 1976, subsequently returning to Tanglewood for two programs in July 1978 and two programs in August 2002. This week's concerts are his first with the BSO at Symphony Hall since 1976.

Lynn Harrell

American cellist Lynn Harrell appears throughout the Americas, Europe, and Asia, as soloist, chamber musician, recitalist, conductor, and teacher. In recent seasons he has appeared with the Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, Dallas Symphony (with which he was guest conductor), the Saint Louis Symphony at London's Royal Festival Hall, the London Philharmonic under Kurt Masur, and the Israel Philharmonic. Additional highlights include a tour to Japan with Vladimir Ashkenazy and Pinchas Zukerman, and a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. A special part of Lynn Harrell's life is the Aspen Music Festival, where he has performed and taught for nearly fifty years. In summer 1999 he presented a recital program called "Songs My Father Taught Me," a tribute to his father, the baritone Mack Harrell, who was one of the Aspen family's earliest members. He also participates regularly at the Verbier Festival in Switzerland. In 1994 Mr. Harrell appeared at the Vatican with the Royal Philharmonic conducted by Gilbert Levine in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. The audience for this historic event, which was the Vatican's first official commemoration of the Holocaust, included Pope John Paul II and the Chief Rabbi of Rome. Also in 1994 Mr. Harrell appeared live at the Grammy Awards with Itzhak Perlman and Pinchas Zukerman, performing an excerpt from their Grammy-nominated recording of the complete Beethoven string trios. His extensive discography of more than thirty recordings includes, among other things, the complete Bach cello suites, the world pre-

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miere recording of Victor Herbert's Cello Concerto No. 1 with Sir Neville Marriner and the Academy of St. Martin in the Fields, Walton's Cello Concerto with Sir Simon Rattle and the City of Birmingham Symphony Orchestra, Donald Erb's Concerto with Leonard Slatkin and the Saint Louis Symphony, Schubert trios with Ashkenazy and Zukerman, "Duos for Violin & Cello" with Kennedy, and Grammy-winning recordings with Perlman and Ashkenazy of the Tchaikovsky Piano Trio and the complete Beethoven piano trios. He recently recorded the two Brahms cello sonatas with Stephen Kovacevich and collaborated with Nadja Salerno-Sonnenberg on "Bella Italia: Chamber Music from Aspen," which includes Tchaikovsky's *Souvenir de Florence*. Lynn Harrell's experience as an educator is wide and varied. From 1985 to 1993 he held the International Chair for Cello Studies at the Royal Academy in London. Concurrently, from 1988 to 1992, he was artistic director of the orchestra, chamber music, and conductor training program at the Los Angeles Philharmonic Institute. From 1993 to 1995 he was head of London's Royal Academy. He has given master classes at the Verbier and Aspen festivals, and throughout the world. He began teaching cello at Rice University's Shepherd School of Music at the start of academic year 2002-03. Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute. He is the recipient of numerous awards, including the first Avery Fisher Award. Mr. Harrell, who makes his home in Houston, Texas, plays a 1673 Stradivarius and a 1720 Montagnana. With the BSO he has performed music of Tchaikovsky, C.P.E. Bach, Shostakovich, Dvořák, Elgar, and Walton. He made his Boston Symphony debut in November 1978 and has since appeared with the orchestra at Tanglewood and in Boston, most recently for subscription appearances in November 1999.

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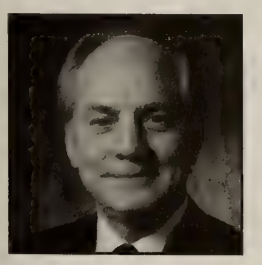

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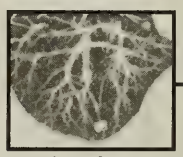

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NEXT PROGRAM. . .

Thursday, January 30, at 8
Friday, January 31, at 8
Saturday, February 1, at 8
Tuesday, February 4, at 8

Pre-Concert Talks by Marc Mandel, BSO Director of Program Publications

NEEME JÄRVI conducting

CHADWICK — Symphony No. 3 in F

Allegro sostenuto
Andante cantabile
Vivace non troppo
Finale. Allegro molto energico

INTERMISSION

STRAUSS — Four Last Songs

Frühling [Spring]
September
Beim Schlafengehen [Upon Going to Sleep]
Im Abendrot [In Evening's Glow]

BARBARA HENDRICKS, soprano

STRAUSS — Suite from *Der Rosenkavalier*

Returning to Symphony Hall for the first time since 1990, the Estonian-born conductor Neeme Järvi is joined by popular American soprano Barbara Hendricks for Richard Strauss's magisterial and reflective Four Last Songs, the composer's moving and lasting tribute to his decades-long marriage. Also on the program is the suite from Strauss's *Der Rosenkavalier*, an opera that combines Mozartian insight with the lilt of waltz-dominated Vienna. The program opens with the Third Symphony of George Whitefield Chadwick, one of New England's most important composers when the Boston Symphony was young. The BSO gave the world premiere of Chadwick's Third under Emil Paur in October 1894, but the work has not been heard here since 1914. Chadwick's example helped usher in a new era for American musical independence.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, online at www.bso.org, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-888-266-1200. Please note that there is a $4 handling fee for each ticket ordered by phone or over the internet.

COMING CONCERTS . . .

PRE-CONCERT TALKS: The BSO offers Pre-Concert Talks in Symphony Hall prior to all BSO concerts and Open Rehearsals. Free to all ticket holders, these begin at 7 p.m. prior to evening concerts, at 12:15 p.m. prior to Friday-afternoon concerts, and one hour before the start of each Open Rehearsal.

Thursday 'B'—January 30, 8-9:55
Friday Evening—January 31, 8-9:55
Saturday 'B'—February 1, 8-9:55
Tuesday 'B'—February 4, 8-9:55

NEEME JÄRVI conducting
BARBARA HENDRICKS, soprano

CHADWICK	Symphony No. 3
STRAUSS	Four Last Songs
STRAUSS	Suite from *Der Rosenkavalier*

Sunday, February 2, at 3 p.m.
Jordan Hall, New England Conservatory

BOSTON SYMPHONY CHAMBER PLAYERS
with PAUL BADURA-SKODA, piano

BARBER	*Summer Music* for wood-wind quintet
MOZART	Quintet in E-flat for piano and winds, K.452
SCHUBERT	Quintet in A for piano and strings, D.667, *Trout*

Thursday, February 6, at 9:30 a.m. (Open Rehearsal)
Thursday 'A'—February 6, 8-9:55
Friday 'A'—February 7, 1:30-3:35
Saturday 'B'—February 8, 8-9:55

LEONARD SLATKIN conducting
HILARY HAHN, violin

BERLIOZ	Overture to *Benvenuto Cellini*
MEYER	Violin Concerto
WALTON	Symphony No. 1

Wednesday, February 12, at 7:30 p.m. (Open Rehearsal)
Friday 'B'—February 14, 1:30-3:30
Saturday 'A'—February 15, 8-10
Tuesday 'B'—February 18, 8-10

ALAN GILBERT conducting
MIDORI, violin

KIRCHNER	*Music for Orchestra II*
SIBELIUS	Violin Concerto
SCHUMANN	Symphony No. 3, *Rhenish*

Thursday, February 20, at 9:30 a.m. (Open Rehearsal)
Thursday, February 20—8-10 (Non-Subscription Concert)
Friday Evening—February 21, 8-10
Saturday, February 22—8-10 (Non-Subscription Concert)
Tuesday 'C'—February 25, 8-10

TAN DUN conducting
YO-YO MA, cello

SHOSTAKOVICH	Overture on Russian and Khirgiz Folk Themes
CAGE	*The Seasons*, Ballet in one act for orchestra (1947)
BRITTEN	Four Sea Interludes from *Peter Grimes*
TAN DUN	*The Map*, Concerto for Cello, Video, and Orchestra (world premiere; BSO commission)

Thursday 'A'—February 27, 8-10:10
Friday 'A'—February 28, 1:30-3:40
Saturday 'B'—March 1, 8-10:10
Tuesday 'B'—March 4, 8-10:10

BERNARD HAITINK, conducting
DOROTHEA RÖSCHMANN, soprano
KLÁRA WÜRTZ, piano

MOZART	Symphony No. 35, *Haffner*
MOZART	*Ch'io mi scordi di te... Non temer amato bene*, K.505, Concert aria for soprano and orchestra with piano obbligato
MAHLER	Symphony No. 4

Programs and artists subject to change.

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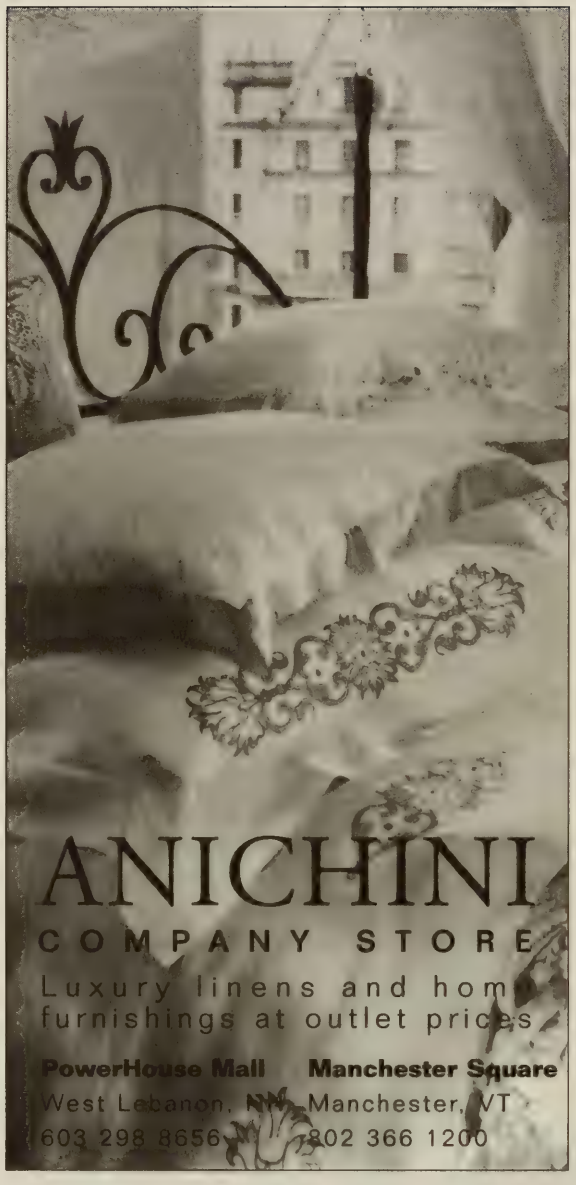

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10 a.m. until 6 p.m. Monday through Friday (or until 4 p.m. on Saturday). Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $4 for each ticket ordered by phone or online.

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call the Disability Services information line at (617) 638-9431 or TTD/TTY (617) 638-9289.

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IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts on Tuesday and Thursday evenings, and on Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, at the Symphony Hall box office on Fridays as of 10 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available for Friday or Saturday evenings, or the non-subscription concert of Thursday, February 20, 2003.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, an expanded line of BSO apparel and recordings, and unique gift items inspired by last year's Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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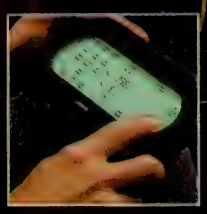

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